

The Witcher

A Game of Imagination

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Nonetheless it would be a shame not to honour few people, who helped shape "Witcher: A Game of Imagination" to its final form and who made it something more. In alphabetical order: Łukasz A. Czyżewski, Tomasz F. Misiorek, Remigiusz "Remoy" Wilk, Grzegorz "Czytacz" Zieliński. We should also distinguish Andrzej Misiurka and his valuable notes as well as leaving everywhere traces of his activity. Big, if not enormous thanks to Jacek Suliga (or John MacKnacKy) and people gathered around internet Sapkowski Zone (www.sapkowski.pl). We are also grateful to creators of "Hexer" film and VISION company for their help.

Dedicated to my father

TK

Authors, or who and what: Fight for publication of an RPG game based on witcher stories by Andrzej Sapkowski was started years ago by Maciej Nowak-Kreyer. Finally he managed to pull it through, after which he created the bare basics of mechanics and sketched the design for the rule book. He also wrote chapters about the world, the "Book of Continent" (with little exceptions) and "Book of Nordlings". Michał Marszałik coined with MNK the term "game of imagination", after which he wrote down all his reflections about directing the game, creating "Book of Storyteller". It was he who created the example adventure. Michał Studniarek is responsible for magic spells, witchers' signs and prayers - in other words, he created "Book of Magic". Writing those words Tomek Kreczmar created mechanics, wrote "Book of Player", "Book of Rules" and "Book of Combat" (putting on paper ideas of his and Maciek Nowak-Kreyer) and also "Introduction" (with MNK) and "Supplement"; he controlled also the whole work, organised check gameplays and tried to correct all the mistakes of co-authors (in which most likely he didn't succeed). Maciek Nowak-Kreyer, Andrzej Miskurka and Tomek Kreczmar are responsible for the design of "Beast of the Continent" section. Fabularised

example session was created by Jacek Suliga. The fluff from character archetypes comes from Łukasz A. Czyżewski, who also created merchant archetype.

Based on works of Andrzej Sapkowski

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Translation:

Żorż, Majron, Wertamiś, Zahi

As for now, we skipped part of the page listing test players (it's a long list of names that as for now doesn't serve any purpose, but will be there later) and other meaningless stuff. We are also rule-lawyering that we are not copying the game, but translating it. Further in the text our notes will be always in brackets, in bold and blue. We also left most of the formatting alone for now, as it's about proof-reading the translation. It will be the editor who will properly align the text, according to original print. Hope it's still readable in its current state.

Oh, and we strive to use British English, so please don't correct things such as "armour" or similar. Instead, correct any Americanisation you might come along into British form.

And this is an example how we want the mistakes to be marked after they are corrected.

Something ends, something starts

More than few words of introduction

They were riding right in to the sunset. Behind them stayed a darkening valley. Behind them was a lake, enchanted lake, blue lake smooth like a polished sapphire. Behind them stayed boulders on the lake's shore. Pines on the slopes.

That was behind them.

And before them was everything.

"Lady of the Lake"

In "Lady of the Lake", last book of witcher's saga, we permanently parted away with Geralt of Rivia (at least if to believe words of author, Andrzej Sapkowski [\[he lied\]](#)). Wounded White Wolf sailed away, disappeared somewhere in the mist. The legend finally ended and all what's left for us is to keep it in our hearts and memory.

Something ends, something starts... Urobuos snake bites his own tail, and every end is simultaneously the beginning. Time of books about adventures of witcher has ended, now it's time of heroes, adventurers and rogues, breathing the same air as White Wolf, walking on the same land and just like him put by Fate against dreadful dangers and hard choices.

It's the start of times of games of imagination, roleplaying games.

Roleplaying game "Witcher" will allow you return to the world from witcher stories - the most realistic of all fable lands. You won't be mere spectators, like readers of the books and stories or viewers of the film: you will become one of travellers and adventurers, pacing the trails of witcher's Continent!

You will be witchers, just as Geralt. Mages similar to Yennefer or Istredd. Bards with talent and lust almost matching Dandelion's. Or maybe you will create a group of slayers, just like Yarpem Zigrin's "boys", Renfri's thugs or Crinfrid Reavers? Unfortunately, you won't personate to any character of witcher's saga, but who knows - it's very likely your road will cross with one of them. After all, the world often turns out to be very small...

Realities, in which adventures of You, characters of "Witcher", takes place are the times presented in stories about Geralt, era before Nilfgaardian invasion, known by the historians as first half of thirteenth century.

What exactly is a roleplaying game?

In the land of games there are many categories: board, card, sport or video. And each of them can be split further. But none of them is similar to ROLEPLAYING GAMES - unique and one of their kind. That's why they are hard to describe. Thus there is no good comparison. What can be told for sure is that they require imagination...

Roleplaying games (short RPG) is an English term on games about impersonating roles. They emerged in the 70's in the United States (more detailed history of those games can be found in supplement "Last wish", page 231). Maybe you have a chance, Readers, meet the term RPG in context of computer games such as "Baldur's Gate" or "Torment". You might be surprised, when we told you that those computer games were created on basis of our roleplaying games - those on paper.

What are exactly roleplaying games? Most importantly they are entertainment for groups, companies. It means that participate not a single player, but at least two (ideal is a group of 4-6). One of them must take the tremendous burden and become the Game Master, or how we call him, STORYTELLER. It is the Storyteller who creates the adventure, it's plot and challenges for characters. It is the Storyteller who will impersonate all the people and creatures of game's world, with whom characters created by players will interact. It is the Storyteller who leads the gameplay, describe the scheme and pull player's characters into it. Storyteller is someone close to director, screenwriter and actor in one person. When he describes the world, he's a narrator. From time to time he's an actor, bringing background

characters into life (village leaders, innkeeper's daughters, Nilfgaardian knights etc. etc.). You can learn more about the role of Storyteller from book "The Voice of Reason" (page 127). Storyteller then creates the plot and push the action forward. But it is the players who decides what their characters do - how they react upon seeing Squirrels' commando, if they help a poor gnome or if they attack a big dragon. Players are like an actor, each impersonating one chosen character from the imagined world. They are also co-authors of the story, as players with Storyteller create their story. Players decide what are their characters (how they look, what they do, how they react and what they do), Storyteller - how does the surrounding world looks like, how players' actions affect it and finally, what is the plot.

Roleplaying games - unlike games, films or even computer games - are fully interactive. Reading books and stories or viewing film, you most likely wanted to land in other world and live equally interesting adventures like their heroes. You often thought what would you do in place of book or film characters. Playing a video games you could be tempted to get off the path prepared by authors and, instead of slaying the dragon and marry the princess, kill the princess and marry the dragon.

Imagine now that your wish was just fulfilled. You will impersonate other people than yourself, living in other reality. People that have their own history, having unique names, looking differently and maybe even representing other race. From your Storyteller you will learn what is happening around your new incarnations, what fate is yours; you will learn what you see through their eyes and feel with their senses and based on those words you will try to imagine it. You can influence the events, declaring what your characters are doing or are going to do - of course, being reasonable! Someone playing as mere human can't, for example, declare that the character is breathing fire. Or rather: he can declare it, but the Storyteller has to explain him what, how and why...

Storyteller reveals the plot and players - impersonating their characters - react to the events in any way they please, restricted only by concept and abilities of said characters. Storytellers must take into consideration actions of characters and accordingly adjust the situation, adding new elements and changing older. During the gameplay, players talk for their characters, react on the story, talk with characters created by Storyteller. Roleplaying games offer then much broader interaction than computer games, as there wasn't yet created a machine able to react on every ideas of players. And in the world of RPG it's often said that one never knows what the players will do...

Everything - the whole game - is usually held next to the table or in the room sitting on the ground, on a balcony or other, isolated area. Each meeting last around 5-6 hours, and it called a SESSION. Storytellers prepare for such session a STORY, the scenario, plot in which they want to put players' characters. How the story will turn - no one knows. But some things can be predicted and other even should be enforced! But what is the most important is that everyone have good fun.

Because you can't forget about one important element characterising only roleplaying games. There are no victors and losers. There is no time or sum of points deciding who was better and who worse. In RPG it's not important if the heroes succeed in their mission. The victory or failure are only measured by taken pleasure. If everyone was having fun, everyone is a victor. And only this matters!

What is a game of imagination?

We named GAME OF IMAGINATION narrative roleplaying game, focused on the story, allowing to fully immerse the fable world. It's a play, where players become actors: where sharp tongue, ingenuity, ability to be someone else are more than rolls of dice and getting more points.

In typical roleplaying game participants are restricted by rules, which are an attempt to recreate mechanisms in the nature; system of strict rules, which must be followed, paying attention to even the slightest detail. In narrative games rules are not as that important and in need they can be adjusted or partly ignored. But it takes the game of imagination, where rules, while present, are nothing more than being help, lifebelt in situations, where imagination and common sense simply won't do. They should be taken only as last resort and adjustments can be done at any time and when situation calls for that.

The rules of game of imagination may look for some as detailed and complicated. Please don't be afraid - you won't have to memorise thousands of rules, take countless rolls and keeping track of hundreds of modifiers. Here we take the rules only when there is no other solution. That's why they must be clear and precisely **[they not always are, a thing inherited from being written in Polish... don't ask]** answering the questions that may emerge during gameplay. It's not always necessary to look into them! Always remember that the core rule of game of imagination is for the session to look more like psychodrama, if not outright improvised stage play.

Participants of game of imagination never use numerical values of their characters' attributes and avoid jargon. No-one will say "I have three in Suave and now I'm testing my speech"! Why? Because in game of imagination you are constantly talking through lips of your characters, gesticulate, move. In this game Storyteller walks around, plays pantomime, sometimes even changes his costume. Here the adventure is juiced up by background music. Here players don't just sit behind the table, but play - as actors.

"Witcher: A Game of Imagination" is, of course, also a game aiming to emulate unique climate of Andrzej Sapkowski's books and stories. Game, where elements from fairy tales show up and situational humour intermingle with dramatic events and hard choices.

In our game of imagination the leading person is called STORYTELLER, his sessions are STORIES, group of players is a TEAM, which is on heroic adventure and HANSA when addressing their assembled characters.

This is what a game of imagination is.

Learn about it yourselves.

What do you need to start a game of imagination?

Most importantly - imagination... and of course, group of friends, willing to travel together in the world created by Andrzej Sapkowski and described by humble authors of this game. Few standard, cubic dices would be useful, just as character sheets, pencils and, naturally, this rulebook. Sometimes it's good to supply with candle holder, music device, cassettes or records with music helping create adequate mood, maybe even a costume - anything that will help to enhance the atmosphere.

How many people can take part in the game? Aside from Storyteller, at least one. There can be always more. In fact, nothing limits the number of players, aside from having fun. And managing a roleplaying game for more than five or six people can be very tough. So by this - and the fact that in smaller groups it's easier to fully engage every player (which is important for game of imagination) - we suggest that size of hansa stay below five characters.

How to learn playing the game?

And how to learn playing "Witcher" (and any other roleplaying game)? First of all, it behooves to read this book. No, not whole and not at once! But the rules, the so-called game mechanics, should be familiarised. During the gameplay there will be always time to check in the rulebook, so you don't have to memorise the whole book. But it's easier to check things when you already know where they are and being familiar with overall concept of mechanics. For sure the biggest challenge lies before Storytellers, who must know almost everything

about rules and presented world. They must not only familiarise themselves with mechanics, but also know well the book with them. They can find example scenarios in it, which should help them - and the players - with their first steps. Fabularised example was presented on the beginning of this rulebook. **[We skipped it, as it's one of the least important things to translate as for now, someone will return to it later]** It's second version - illustrating rules of game mechanics in action - can be found on page 125. Third time it can be read in section for Storytellers, to learn about arcana of leading the game (page 149).

Secondly, you must try, so play. Don't be dishearten with your early attempts. Only practice makes perfection and only people who don't act are those not making mistakes. Maybe your first games won't be good. Something bad will happen, some detail will be forgotten, one of characters will die pointlessly... But you can't give up. The more meetings behind you, the more fun before you!

Third, you don't have to create any Great Spectacle from the get-go. You should always look before you leap. It's better to slowly introduce new elements, so you can step by step reach the ideal. And no-one have to reach any ideal at all! The most important part of the game is to have fun. And that's the ideal you should strafe - fun from good play. All we can do is pointing out the best - in our opinion - way to reach it.

Stories

Game runners often have certain sketch of events, in which they want see players' characters. Such sketch is called a scenario, adventure or story and it's secret for players. Storyteller weavens his story based on such construction, adjusting the events by players actions and his own ideas. During scenario creation and later gameplay, Storytellers merely constrict the realities of game world, in which the adventure is set. Everything else (and most importantly rules) can be freely adjusted for his needs and ideas.

If Storyteller is not feeling confident about them or simply don't want to create his own scenarios, he can use pre-prepared adventures. One of such, made for beginners, can be found in this rulebook. Other will show on the pages of "Magia i Miecz" magazine **[sadly defunct, solid read for RPG players; Zahi notes that it's crypto-advertisement, as the MiM was owned by the same publisher as Witcher]** and expansions for "Witcher" game. In those expansions there will be also additional and expanded rules, descriptions of new creatures and also new spells and other powers.

What is the content of this book?

This very rulebook - aside from introduction you are now reading - consists of few books. First of them, "A Little Dedication"*, is a collection of informations for players (how to create characters, how they are defined by game mechanics, what they can, what they can't etc.). After it you will reach "The Bounds of Reason"*, or description of so-called game mechanics, collection of rules, upon which players are obligated to follow. "The Sword of Destiny"*, third book, is about rules of fighting. Next after it is "Something more"* - part describing magic and religion. "The Voice of Reason" is addressed to Storytellers and those, who want to become Storytellers. In "The Edge of the World" there is comprehensive description of the world created by Andrzej Sapkowski, with few additional rules. Book "A Grain of Truth" is all about everyday life of average inhabitants of the Continent. For the closure, supplement "The Last Wish", containing simple scenario, history of roleplaying games and basic tables needed during the gameplay. Aside of those, the rulebook is fitted with map and insert with photos from "Hexer" film.

Attention! Using star ("*") we marked chapters, which we advise to read every player before starting the game. Two stars ("**") means that those books should be checked by players who

want to play specific type of character (mages, priests, fighters or witchers). For Storytellers, of course, we advise reading the whole rulebook.

Frames

There are numerous frames, covering additional informations or specific ways of using mechanics. During first contact with game their content might look somewhat complicated. That's why they can be easily omitted. However they will come in handy when the game gain momentum. Some of the frames contain rules, that will easen the game, making it simpler and more pleasurable for beginners. Those are worth using! Of course they will be marked accordingly.

There are finally frames that will help you with immersion. They contain additional informations about the Continent, it's inhabitants or creatures. Beginner's tips are also part of those.

[Next two paragraphs are written in specifically drawn frames, one is regular box and other is pimped-out scroll-like box. For obvious reasons we won't even try to put them here]

In such frames are informations about game mechanics.
And in such those providing additional depth to the world.

What after this rulebook? **[Again, Zahi notes this section as full-fledged advertising, almost painful to read for anyone knowing about the dire situation of MAG Publishing House of that time. The periodic managed to reach three issues, after which MAG cease to continue any business related with tabletop RPG - the 4th issue was published unofficially, by its author. Aside of mentioned expansion about Nilfgaard there is also another one. All of this is also planned for translation. The articles from MiM will be tricky, as for now we don't have copies of those specific issues.]**

This rulebook is just a first step in world of "Witcher: A Game of Imagination". Right in this moment we are preparing an expansion for you (so a rulebook containing supplements for the game), in which you will find expanded and more. Thanks to it you will be able to play in times of war with Nilfgaard and experience even greater adventures. We are also planning publishing (once per two months) small periodic with adventures, scenarios, advices and explanations. Of course you will aslo find many materials for "W:AGoF" in the biggest Polish magazine about roleplaying games, "Magia and Miecz". **[We couldn't decide if we want to translate the name or leave it. The magazine was basically called "Sorcery and Sword". It's still mourned by players after all those years]** Get ready for more today!

This is not the end

Roleplaying games don't end on "Witcher" alone. If you want to learn more about them, read the supplement "The Last Wish" (page 231) in the end of this book. **[Basically a chapter-long advertising, talking mostly about games translated and published by MAG - Zahi]** You will be able to learn about history of such games, which are worth playing **[those from MAG - Zahi]** and finally, where to get additional information **[The game was released on advent of wide-access to internet in Poland, thus is the last moment when such informations weren't widely available - Wertamiś]**

Start right away!

If you want to start playing the game already, without getting into details, grab archetypes of character (page 46) and pick one of them. Next read descriptions of all abilities (including spells and combat manoeuvres!) owned by your chosen character and then check "The Bounds of Reason" book (page 59), from which you will learn everything about game

mechanics. After such preparations, you can start game as a player. Everything else will be simply taught from experience during the story.

But if you strive to be a Storyteller, you will have to first work a bit. First read book "The Voice of Reason" (page 127), and then meticulously familiarise yourself with rules. Then check what is within reach of players' characters (picked from archetypes or created from a scratch) and prepare a story, using adventure presented in this book, picking scenario from "Magia i Miecz" **[and pay our debts - Zahi]** or create your own. Arrange the time of meeting with your friends and... have fun!

Dictionary of useful terms

In the text of rulebook you will find numerous new, foreign to you terms and names. **[This game LOVES insisted terminology and neologisms, often purposefully trying to tinker new names for decades-old bog standard elements of mechanics. Some of them are freaky enough to provide a headscratch for even seasoned RPG players - Żorż]**

Following list should easen use of this tome. More precise explanation can be found in later sections of the book. Of course those are not all new terms which are present in this book.

[We are going to arrange them as for now in their Polish alphabetical order, with Polish word in brackets. Some of the terms are now under working name, as we couldn't decide how to exactly put them in English - they are already strange in Polish. Who knows, maybe even by using dictionary you will have a better idea than us]

Action [Akcja] - activity taken by a character during a round.

Archetype [Archetyp] - example character facilitating game start for beginners.

Storyteller [Bajarz] - game runner, in roleplaying games often called Game Master.

Character [Bohater, but not translated as "hero" - this is also a term from Polish literature theory, covering simply characters from any work] - led character, thus impersonated by player.

Attributes [Cechy, literally characteristics] - they divide on attributes of body and mind and define physical and mental capabilities of a character.

Spells [Czary] - enchantments used by mages and sorceress.

Team [Drużyna] - group of players taking part in the game together.

Story [Gawęda, this is simplified translation, as both Bajarz and Gawęda are somewhat archaic terms describing person who tells tall stories for living, and gawęda is such story] - session of a game, which means a single meeting, during which Storyteller is creating an adventure; it doesn't have to have exciting opening and ending as in TV series.

Hansa [Hanża] - a group of players' characters working or at least travelling together.

Initiative [Inicjatywa] - a roll taken to define succession of activities in round.

Fate Dice [Kość Przeznaczenia, **no, not bone, kość is also a dice in Polish**] - distinguished dice, deciding about exceptionally good or bad luck **[A dice used for criticals - Majron]**

Game Mechanics [Mechanika Gry] - collection of rules, deciding how and when roll dices; in what manner are described characters from the game world; what a character is capable of and what not.

Combat manoeuvre - [Manewr] - special activity, which can be taken during fights, surprising enemy or in other way tipping the scales.

Power [Moc, **capital letter, DO NOT confuse with Force**] - energy used by priests and magicians for spellcasting **[This definition is very contradicting and not covering the fact that witchers also have limited access to Power - Majron]**

Prayer [Modlitwa] - incantations made by priests, allowing them to make "wonders".

Damage [Obrażenia, literally injuries] - amount of damage **[and water is wet - Żorż]** dealt during fights, lowering vitality of enemy.

Personality [Osobowość] - criterias, which governs character's decisions; they include honour, adventure and reputation.

Adventure [Przygoda] - prepared by Storyteller sketch of a scenario [opowieść] they want to use during their story [gawęda]. **[Our translation is somewhat sloppy here. Marked wordse are not exactly the same in Polish, but the translation would have to use two times word "story" in different context if we want to translate it as it is]**

Failure [Porażka] - outcome of "1", "2" or "3" on cubical dice, which is used for roll.

Background Character (BC) [Postać Tła] - independent character, thus being played by Storyteller. **[funky name for NPC]**

Level [Poziom] - division of values of attributes and skills; the higher their level, the better. **[This game is based on stat-grinding, not classes and levels, so it might be confusing to put levels in]**

Destiny [Przeznaczenie] - fate, which Lady Fortune picked for a character.

Combat Points (CP) [Punkty Walki] - points allowing to execute a combat manoeuvre

Arcane Points (AP) [Punkty Mocy] - look: Power.

Races [Rasy] - different species of sapient creatures, from which players' character might be created.

Round [Runda] - period of about 10 seconds; in this time character can conduct a single action.

Roll (of dices) [Rzut kostkami] - various combinations of rolls of single or more dices; short d6 means roll of single, standard cubical dice; 2d6 - two dices etc.

Sage (Saga) - series of adventures, run by the same Storyteller, in which the same character are present.

Scenario (Scenariusz) - look: Adventure.

Confrontation [Starcie] - single round of fight, during which all participants take their moves.

Difficulty of Roll (DR) [Stopień trudności, **literally step (as in stairs) of difficulty**] - number describing how complicated is the activity taken by a character; it is required to get at least as many successes as the difficulty during rolls.

Success [Sukces] - outcome of "4", "5" or "6" on dice used for roll.

Checks [Testy] - roll of dice, testing if character was able to conduct given activity. **[At first we literally turned it into "Tests", but then Zahi pointed out that rolls are usually called "checks". If you will find any inconsequences in the text with nomenclature - please fix them. Also we are open to suggestions which word suits you better]**

Difficulty [Trudność] - look: Difficulty of Roll.

Turn [Tura] - period of about a minute (6 rounds).

Skills [Umiejętności] - abilities, knowledge and powers of a character.

Evasion [Unik] - ability to sidestep from enemies attacks. **[Dodge is name of the skill for that - Wertamiś]**

Proficiency (PRO) [Wprawa] - experience gathered by characters during their adventures. **[I proposed the English name for the sake of short, wprawa translates into "greater understanding and skilfulness of one's ability"... it's another funky name for Experience Points - Majron]**

Secondary parameters [Współczynniki drugorzędne] - characteristics additionally describing a character, extracted from primary attributes.

Signs [Znaki] - witchers' magic.

Vitality [Żywotność] - measure of a characters, describing how much damage they can take before being transported to the happy hunting ground.

A Little Dedication

Book of Player

- Foul times (...) All sorts of filth has sprung up. Mahakam, in the mountains, is teeming with bogeymen. In the past it was just wolves howling in the woods, but now it's wraiths and spriggans, wherever you spit, werewolves or some other vermin. Fairies and rusalkas snatch children from villages by the hundreds. We have diseases never heard of before; it makes my hair stand on end. (...) It's not surprising, Geralt, that you witchers' services are in demand.

"The Witcher"

We don't need to introduce book characters created by Andrzej Sapkowski to anyone. We all know Geralt, Yennefer or Dandelion. But it is not them who are suppose to be characters from the story created during the play of "Witcher: A Game of Imagination". Why? Because in fact you are going to be the heroes! Or not exactly you, but created by you characters. Based on rules you will create your characters, described by different attributes. During game sessions you will put live in those numbers, you will decide about actions of your characters and, as it follows, their fate. Storyteller, resembling an author, will explain you the situation. But it is only you who can decide about reactions of your characters toward events around them.

Characteristics of a character

Characters in game world are described by parameters, attributes and skills, de facto expressed in numbers. And your basic task is to put live into those numbers; spinning them in a way to create a real inhabitant of the game's world; making their behaviour probable and actions fitting to context.

Characters of this imagined world are described by four types of characteristics. The most important are parameters describing capacities of a character; we can divide them on attributes of body and mind. Personality and skills are also of great importance. You can't forget about destiny, which will always affect fate of characters.

[Next section is in a standard box, thus - mechanical information]

Values of attributes and skills

Values of attributes are divided into five levels

Poor - with corresponding value of 1.

Average - with corresponding value of 2.

Good - with corresponding value of 3.

Excellent - with corresponding value of 4.

Legendary - with corresponding value of 5.

It's not hard to deduct that most of creatures living in the game's world will have their attributes on **average** level. A small group can brag about **excellent** parameters, while **legendary** can be only given to real heroes, like Geralt or Yennefer.

Characters can meet creatures with parameters higher, or even much higher than **legendary**.

[The so-called total party kill - Majron] Maybe they themselves - most likely with divine help [This is a stealth joke. Later on there is a description how costly is grinding your Stats, so it really takes a divine intervention to afford that - Żorż] - have the opportunity to rise their attributes.

[Here the box ends]

Attributes

Golden head is prerequisite (...) under his clothes (...) a messenger carries only less important informations, which can be without fear put on deceptive, insidious paper or parchment. The really important ones, secret informations (...) the messenger must memorise and repeat to the addressee. Word by word, and sometimes those are not the easiest words. Hard to spell, not to

mention remember. To memorise, to not make a mistake repeating, it takes to have a golden head.

" Time of Contempt"

Value of ATTRIBUTES allows us to measure natural abilities of characters - their capabilities and potential, when we don't take training and education into account. We divide them on two types - attributes of body and attributes of mind. First of them measure health, strength and agility of our character. The latter are about intelligence, willpower, slyness and sophistication.

Attributes of body

We can distinguish six ATTRIBUTES OF BODY: Construction (short: Co), Movement (Mo), Strength (St), Perception (Pe) [Zmysly, literally Senses, but we decided to skip this one for sake of convenience. Plus it was easier to translate all the later descriptions this way], Dexterity (De) and Agility (Ag).

Construction (Co)

It determinates endurance and resistance of body toward fatigue, hardships, diseases and pain. It indicates health, vitality and vigour. Long runs, exhausting climbs or prolonged duels are based on this attribute. Construction also decides if one is a steadfast warrior, tough knight or persistent thief. Usually characters with high Construction are massive and burly in their appearance.

Poor Construction guarantees regular illness, low durability on injuries and weak endurance. Such Construction is typical for children and old people. It doesn't fit to a hero!

Legendary level can be hardly found. Such specimens almost don't have to bother with diseases or poisons.

Movement (Mo) [Welcome to the official dump stat of the game]

This attribute defines speed of movement of characters - how fast they walk and run. Lucky escape and successful chase are entirely based on it. Movement also affects the pace of march. It also somewhat correspond to the ability to bypass natural obstacles - like mountains or rocky plains - during journey. It's always useful to have high level of Movement. [Probably the only thing EVERY player can agree is that Movement could never exist as Stat and it wouldn't affect the game by tiniest bit]

Poor Movement is what tortoises and snails in human skin have. Sloppy, slow and phlegmatic.

Legendary level describes witchers and track runners. They are as fast as leopard!

Strength (St)

It's nothing more than measurement of muscle power of characters and their musculature. It corresponds to dealt damage. It's based on it how much characters can lift, how much carry and how powerful is their grip. Usually characters with high Strenght are well-build and toned, which is visible on the first look. High Strength is important for warriors and knights.

Poor Strength represents female courtiers and weaklings. Unfortunates with such level of this attribute are not fit to fight, travelling or adventures. They should better devote themselves to broidering.

Legendary Strength is a feature of true strongmen, who can break horse shoes and rip chains. Better address them with respect they deserve, as they can kill with single strike. [True]

Perception (Pe)

Responsivity of senses - clarity of sight, sharpness of hearing and sensitivity of touch. It also describes if characters are emphatic and have premonitions. Also how easy it is to surprise them and how fast do they react on dangers. It is then vigilance and awareness of the surrounding events. Perception are important for magic users and thieves. It also decides about accuracy of fired or thrown projectiles.

Poor level of Perception represents blind and deaf on everything. They couldn't differ sounds made by walking Geralt from hoofbeat.

Legendary Perception happens very rarely. People gifted with it are as sharp as a hawk, see in darkness like cats and their noses can match dogs'. Some believe they also have a sixth sense.

Dexterity (De)

How dexterous are limbs, hands and fingers. Dexterity decides if character will be able to push hand through grid, take hold of small crack between stones or catch a knife with toes. Very important attribute for different kinds of rogues, but also wizards and sorceresses. Also jugglers and performers have equally dexterous hands and feet! Nimble fingers will have less trouble with arranging magical gestures or snitching money from someone's pocket unnoticed. High Dexterity allows also for better aimed hits and attacks, both with hands and weapons. It's also useful for bards playing on different instruments.

Poor level means that your character has fingers like sausages and hands like loaves. They barely qualify to use a bludgeon, even worse with anything requiring precision.

Legendary Dexterity represents the greatest mages and most famous thieves. Some of them were even able to use lockpicks with their feet!

Agility (Ag)

This attribute defines mobility of characters, how elastic their bodies are and how fast they are able to react. It also covers movement coordination and ability to keep balance. And for example if a falling character will manage to grab something in time or if he will remain on a narrow catwalk during strong wind while fighting. Agile characters are usually lean, flexible and slim. This attribute is important in fights, as it decides if the enemy hit us or not.

Poor Agility is almost a certain death. Better already become a bull in a china shop.

Legendary Agility allows to run on thin ropes and dodging arrows.

Attributes of mind

And now three ATTRIBUTES OF MIND: Intellect (In), Suave (Su) **[HELP! We need a better name for this stat. Original "Oglada" is untranslatable in single word, as it means ability to behave between people and charm them with your behaviour. Suave was the closest thing, but it's colloquial. And "Charism" won't do, as this stat is not that simple both in meaning and use]** and Will (Wi).

Intellect (In)

Measure of ability to learn and memorise. And the overall pace of thinking. Intellect also defines comprehension of complex matters. The higher it is, the faster characters can evaluate situation and react. Vital for mages, who must remember hundreds of words and signs. Also important for spies and bards - for obvious reasons.

Poor Intellect represents true morons. They can have even troubles with remembering names.

Legendary Intellect means that characters can recall every single word told in their presence; that they can easily follow even the most complicated theories; and that they are hard to stump.

Suave (Su)

Natural eloquence. Ability to make people sympathetic. Magnetism. Power to create "good first appearance". Art of behaving when in company. It doesn't cover physical attractiveness of characters (that is only players choice) - after all there are eloquent people with face of a rat - even if good looks might be important for Suave. Attribute important for all kinds of dandies, seducers and bards, but also diplomats and courtiers.

Poor Suave represents rabble, simpletons and people that rebuff us at first glance.

Legendary Suave can open you every door and will guarantee countless favours.

Will (Wi)

This attribute defines mettle, charisma [\[See? That's why Suave can't be named Charisma\]](#) and psychical resistance of characters; also influence they have on others. It helps to resist illusions and all types of spells. Important for mages and bards, but also diplomats and merchants.

Poor level of Will means that characters can be easily tricked. They have poor psyche and troubles with concentration.

Legendary Will represents people who can't be broken - neither with tortures nor magic. They will resist all influences. None will be able to haggle the price down if a merchant has such Will.

Secondary parameters

What comes from iron rump, oh, that's what every messenger learns fast by himself. When it requires to sit in the saddle for three days and three nights, bang around the roadways even for two hundred miles, and sometimes, when it comes, in complete wilderness. Ha, of course he doesn't sit in the saddle constantly, sometimes he dismounts, rest, because human can take a lot, but a horse will not. But then, after rest, when it's time to sit again, rump starts to scream: "Help, murderers!"

" Time of Contempt"

Aside from described previously attributes there are also secondary parameters, helping with anchoring a character in game's world. They allow to judge how big distance characters can cover, marching for a whole day. How heavy weight can they lift. How vital they are etc. But remember that they are only clues, helping to judge controversial situations. You can resign from all those numbers and checks when they aren't necessary.

Attention: After the name of parameters we put the attribute they are derived from.

[Important enough to get own table]

Table of secondary parameters						
Value of attribute	Modifier of physical/magical defence	Marching pace (km)	Fighting pace (m)	Carry weight (kg)	Maximum lift (kg)	Vitality
Poor (1)	1	24	10	15	40	23
Average (1)	1	32	15	30	90	26
Good (3)	2	40	20	45	140	29
Excellent (4)	2	48	25	60	190	32
Legendary (5)	3	56	30	75	240	35

Modifier of physical defence (Ag)

The higher the Agility, the easier it is for characters to evade enemies' attacks. More informations about this modifier on page 66.

Modifier of magical defence (Wi)

The higher the Will, the harder it is for the opponent to cast a spell over a character. More informations about this modifier on page 92.

Marching pace (Mo)

Character will have to travel countless times to reach some remote site. MARCHING PACE is an amount of kilometres covered in one day, marching for 8 hours and taking only short brakes. This distance can be increased by one and a half, or even twice - for amount of days equal to Construction, after which it's up to Storyteller, determination of characters and *vigour* check (check page 37) with difficult increasing by 1 every 8 hours.

[Standard box - mechanics]

Of course the marching pace is also affected by covered terrain. Journey over low hills and woods will slow us down only by 1/3. Desert pavement, thick forests and marshes will slow the pace by 1/2. Mountains and jungles will slow the pace by 3/4. The final word about pace of your journey is, as always, from Storyteller.

[End of box]

Fighting pace (Mo)

The faster are characters, the more they can do during fights. FIGHTING PACE decides if a character will be able to run toward shooting archer or escape from overwhelming enemy force. Fighting pace is a number of meters which characters can cover by walking in single round and then attack, cast a spell or take any other action. They can also cover twice as much, but they can't do anything else in that round. While running, the fighting pace is multiplied by three, and in sprint - by four; but after those characters won't be able to do anything else in this round.

Running (normally and sprinting) can be maintained for amount of rounds equal to doubled Construction of a character. Each next round will require a check of *vigour* (check page 37), with difficulty increasing with each round.

Attention: Chainmail and plate armour prevent sprinting. More information about armour can be found on page 75.

Carry weight (St)

Expressed in kilograms weight which a character can lift without any trouble. With such encumbrance characters can move in normal way, fight, run, jump etc. If CARRY WEIGHT is exceeded, but not more than two times, characters' Movement is lowered by 1, which affects both marching and fighting pace. Storyteller may even decide to apply effects similar to wearing heavy armour (check "Armour: protection and limitations", page 75).

It's only a goodwill of Storyteller if a character can carry more and with what effects.

Maximum lift (St)

Maximal weight that a character can lift above head level for amount of rounds equal to Construction (each round above that will require check of *vigour* with increasing difficulty). Holding something weighting as much as MAXIMUM LIFT, character shouldn't move, but has a right to brace with legs, pull a rope etc. Maximum carry can't be exceeded without a risk of suffering hernia, muscle strains and other injuries.

Vitality (Co)

During their adventures, characters will be hurt numerous times. Thus it's good to know how much damage they can sustain and still live. VITALITY of a character is equal to 20 plus Co

x 3. **[A chief reason why it's so fucking easy to die in this game - Majron]** So a character with **good** (3) Construction will die only after sustaining 29 damage. More informations in the book " The Sword of Destiny", page 68.

Roleplaying attributes

Attributes are not only levels. They are also clues how player's character should act, thus how it should be played. Of course, Strength or Dexterity - physical capabilities representing a character - are not hard to roleplay. After all no player is going to lift a table; they don't have to come with horse shoes and prove they can break them (even if that could be really interesting view). Roleplaying of attributes of body should be then reduced into remembering what your character can and what can't do. And put that knowledge into use! Player can, or even should during suitable occasions remind that his character is agile like cat when forcing his way through crowd. Or that the metal mug was squished so hard it bent and burstd, which should gather attention from other patrons of the inn.

Problem arise with attributes of mind. While roleplaying Will can be solved like above cases, Intellect and Suave require from players much more effort. Of course it will be easier to just create dumber or less eloquent characters than players, but it can be tiresome on the long run. The real fun starts when players have to play characters with legendary attributes. Now that is a challenge! There is no simple solution for doing this right. But always remember - if you fail once, you should try second time and never give up. Only practice makes perfection.

Personality

- Because I love you too, dummy. And what kind of love was that, if lovers couldn't afford a little dedication.

"A Little Dedication"

Personality is a set of criteria that governs actions of characters. It gives them nature and substitute for individuality. It's also an overall set of psychological qualities of given person. It easens decision making for players when they have to act in given situation.

Here are the criteria of personality:

Honour - appropriable and moral aspects of behaviour. Character marked by **honour** will weight cons and pros of their actions and think about their implications. Honourable characters won't left their friends to their fate, won't back down from a challenge and, of course, won't allow their names to be tarnished. They won't do anything amoral.

Adventure - penchant for entertainment, whims and originality. Characters looking for **adventure** prefer to act rather than plan ahead, and those actions will be the easiest and most effective. The most important for them is "good fun", which they can take from swashbuckling lifestyle. Such characters will first take a dragon down a peg before fighting with it. Success is secondary objective, while entertainment and pleasures are main goals. Whims are more important than loyalty.

Reputation - mindset preferring quality over efficiency. Beating your enemy is not everything, you must do it in proper way. Characters that hold their **reputation** dear won't allow to lose it, even at the expense of other characters. They often decide to trample over people and rarely take others into account.

Values of those criteria are measured by four levels, just like in case of attributes (so ranging from **poor** to **excellent**; no one can have **legendary** values), which will allow players to express what's the most important for their character.

Example

During purchase of sword, a character guided by **honour** will bough a well balanced and solidly made and only before examining every weapon on display. Someone being driven by **reputation** will pick weapon beauty and elegant, not necessarily efficient in fight. **Adventurous** characters will hastily buy a blade of fantastic shape, because such weapon will instantly enchain their attention.

[Standard box - mechanics]

It might happen that characters will have a desire to do something against themselves - for example, someone **honourable** will decide to do something more suitable for **adventure**. In such cases a check of less important criteria and which is related with the action (in this case it would be **adventure**). Decision if the roll is needed is of course made by Storyteller.

Informations about checks on page 61.

[End of box]

Skills

- That shall be... hmm... Minus costs and my provision... Minus tax... Yesss. Fifteen thousand six hundred and twenty two crowns and twenty five koppers. Not bad.

"The Eternal Fire"

[Pimped out box - roleplaying stuff]

Remarks about skills

- 1) Skills are part of characterisation
- 2) Descriptions simply can't cover all aspects of using each skill. In case of any doubt, last word goes to Storyteller
- 3) Skills should be roleplayed instead of declaring their use. Of course this doesn't apply to things like *riding* or *unarmed combat*.

[End of box]

Skills are very important element description characters in the game's world. They measure their knowledge, both theoretical and practical and sometimes even inborn abilities. There are typical skills (*shooting*) and those of limited access (*witchers' signs*) and also natural, inborn abilities (*seeing in darkness*).

Degree of familiarity with each skill is described just as attributes, in levels - from **poor** (1) to **legendary** (5). The level increases a chance of success of checks for given skill (the higher it is, the bigger probability of success). It also defines if a character is able to know or do something. Character with **poor** *etiquette* has no chance to behave properly on royal court and no tests will change that.

Each skill is linked with certain attribute. It means that during tests we are not testing the ability itself, but its corresponding attribute. And if the check will turn successful, we will use the ability at its fullest. Level of skill only increases our chances during the test. After all you can ride a horse even for the first time in your life, using only strength of your calves and agility. But if you know the arcans of riding, it allows to put your agility and strength in better use, so falling out of saddle is less likely and you can force the mount to do more complex things than just going ahead.

[Standard box - mechanics]

Skill checks

When players decide their characters should use any of their skills, they must test it (read "Tests of attributes and tests of skills", page 61). Storyteller decides about difficulty, using examples and modifiers from frames. If there are no examples, it should be assume that the difficulty of is simply 4.

If the situation allows for that, a character can attempt to use skill numerous times, counting on finally succeeding.

Attention: Modifier with plus ("+") means that Difficulty of Roll (DR) should be increased, so the task will be harder. Modifier with minus ("-") denotes task is easier to fulfil. Of course modifiers affect difficulty set by Storyteller.

[End of box]

Description of skills

After the name of each skill there is a short of attribute which we linked with that skill - e.g. *criminal connections* and In or Intellect. It can happen that a Storyteller decree checks of other attribute, better suited for given situation. For example *gambling* represents both knowledge about different games (In) and ability to "help" your chances (De) - adequate informations are given in descriptions and sometimes changes are made ad-hoc by Storyteller. Don't forget to guide such changes with logic!

The description itself consist of few explanative sentences how to use given skill. Next are examples what a character can do at each level. Remember that a character can do everything from lower levels than current one. So a **legendary actor** can do everything that **poor**, **average**, **good** and **excellent** can. Of course someone with **excellent** skill will be better at it than person on **good** level. For example an **excellent tracker** will cover own tracks better than a **good** one.

Description of skills related with fighting and magic looks slightly different. You can find more about them in books "The Sword of Destiny" and "Something More", on pages 66 and 91.

Described below skills are only examples. Players and game runners can invent new skills or add new elements to existing ones. After all the game should entertain, not torment.

[Standard box - mechanics]

Descriptions only suggest what a character can do. All interpretations, developments and ideas - that's players role. It's worth to remember that skills also represent knowledge of characters, and thus - players. Skills such as *etiquette*, *inquisitiveness* or *tactics* don't exempt players from thinking. If a character knew them, a player can use own knowledge or abilities. But if a player have no idea how - for example - their gifted with *etiquette* characters should behave on court, Storyteller should prompt this or that. It's important that not dice rolls negotiate with background characters, but characters impersonated by players. So instead of roll for *diplomacy*, better roleplay negotiations, instead of roll for *speech*, listen players words etc.

Storytellers can even decide that proper speech of player can increase (and inadequate decrease) chances of success for given test by providing corresponding modifiers.

[End of box]

Acrobatics (Ag)

Rolls, somersaults, jumps, cartwheels - that's what *acrobatics* are. Acrobats can not only do all of them, but also know how to use some objects (like poles) to help themselves. It shouldn't be specially noted they also have incredible sense of balance.

Poor: You can do somersaults and cartwheels.

Average: You know how to land to lessen your injuries.

Good: You can evade killing blow, jumping away from harm's way.

Excellent: Walking on line is a cinche for you.

Legendary: Somersault with kick, cartwheel and slash of sword, swinging on chandeliers while fencing - what's that for you?

[Standard box - mechanics]

Example difficulties of *acrobatics* checks

Action:	DR
Jumping on a table	2
Somersault	3
Uptake	4
Jumping from rope to rope a la Tarzan	5
Jumping outside of enemy's reach*	6
Walking on line	7

* Failed tests means fall

[End of box]

[Standard box - mechanics]

Falls

Falling from different heights can be lethal. It can also end with broken bones, sprains and bruises. By game mechanics falling damage is deducted using following table. If vitality state (check page 69) will change, Storyteller should decide what a character broken/sprained/bruised. He can even use table "Place of hit", from page 70.

Damage dealt by fall

Height (m):	Injury test
1-2	1
3	2
4	3
5	4

and so on

"Injury test" means number of dices used for roll, evaluating damage sustained by falling character. It also describes the difficulty of *acrobatics* check if player is trying to lessen the damage. If the skill check is successful, a single dice is removed from the injury test and additional dice for each success above required. Informations about tests and successes can be found on page 61.

[End of box]

Alchemy (In)

Overall knowledge about chemistry, biology and physics. Understanding of states of matter and also ability to identify potions and other substances. Alchemists also know connections between certain substances and powers (e.g. feathers with flight), that some provide luck (rabbit's leg) and other misfortune (viper's tongue).

Alchemy is most importantly an ability to brew elixirs, poisons and even beverages.

It's worth to remember that alchemists require at least modest laboratory and different utensils (retorts, dishes, reagents etc.) to fully use their skill.

By the way - sometimes alchemy is related with Dexterity, when a character is brewing a potion. It's not only knowledge of what to add, but also manual coordination and precision while doing so.

Poor: You know that ice and steam are water. You can also identify certain substances.

Average: You can distil beverages.

Good: Brewing poisons and infusions is no problem for you.

Excellent: You identify numerous substances and recognise admixtures.

Legendary: Philosopher's stone? Turning lead into gold? You are one step before that.

[Standard box - mechanics]

Example difficulties of *alchemy* checks

Action:	DR	Time
Creating fireworks	4	30-60 min

Brewing of easy poison or infusion	4	10-30 min
Brewing of complex poison or infusion	5	15-45 min
Creating an antidote (identified poison)	5	3 min
Creating an antidote (blind guess)	6	5 min
Identifying substance	6	15-60 min

Attention: Each success above required allows to shorten the time of work by 10 minutes (but not below 10 minutes).

[End of box]

Astrology (In)

Ability to read from stars, creating horoscopes and to predict future. Telescopes, star charts and things like that are helpful, but not all astrologists use them.

Attention: Remember that it's hard to change destiny. Sometimes stars will show us future only to, while trying to prevent it, do everything leading to it.

Poor: You can identify stars, but your predictions rarely are correct.

Average: You have 50% effectiveness. Well, maybe slightly lower.

Good: With proper equipment you can read from stars this or that.

Excellent: You are personal astrologer of a king and he always listens to your advices

Legendary: Stars opened to you all their secrets

[Standard box - mechanics]

Example difficulties of *astrology* checks

Action:	DR	Time
Identification of stars	3	1 min
Determining own position by stars	4	10-15 min
Predicting future	5	30 min
Divination	6	5-6 hours

Attention: Each success above required allows to shorten the time by 10 minutes (but not below 10 minutes). Identification of stars is an exception, as it always takes 1 minute.

[End of box]

Characterisation (De)

Swap of identity. Disguising. Change of appearance. That's what *characterisation* is about.

Remember that characters only change their appearance - facial features, skin tone, colour of hair etc. If you want to liken yourself to somebody, you will also have to study habits of the mark. To replicate them use *acting*. Characterisation also covers ability to professionally apply make-up and dressing into costumes.

Attention: *Characterisation* requires different paints, wigs, cosmetics and often - costumes.

[Standard box - mechanics]

Example modifiers for identification of *characterisation*

Disguised as	Modifier
Acquaintance	-1
Close acquaintance	-2
Friend	-3
Close friend	-4

Those modifiers are used for identification of disguise. Test of identification is an opposed check (look page 64) of *characterisation* of disguised character and *shrewdness* (or *characterisation* - higher of those two is taken) of identifying character. For example if character is disguised as friend of identifier, the latter receives a -3 modifier to the difficulty of roll for his *shrewdness* test, making it much easier to look through.

[End of box]

[Standard box - mechanics]

Example difficulties of *characterisation* checks

Characterisation:	DR
Minor changes	2
As older person	3
As younger person	4
As different gender	5
As different race	6

When a character combines two of listed elements, difficulty of roll is increased like this: to higher difficulty you add half of lower one, rounded down. For example, when disguising as different gender (difficulty 6) and older person (3), the difficulty of roll is $6 + 1,5 = 7,5$, so 7.

Attention: Test of *characterisation* should be made by Storyteller and in secret, as players not always know if their characters changed appearance in proper way.

[End of box]

Poor: Basics of make-up have no mysteries for you.

Average: You can change your own appearance.

Good: You can disguise as different person.

Excellent: Without much problem you can become someone else. Or recognise a fraud.

Legendary: You can pass as different race, as long as it won't be blown off with your height and size.

Criminal connections (In) [Cwaniactwo, from word "cwaniak", a small-time crook or rogue, non-offensive (if not outright cheerful) in its meaning]

Knowledge about criminals, secret demimonde and mechanism and rules defining it. Maybe a smart guy comes from bad neighbourhood. Or maybe destiny put him there?

Criminal connections allow to contact with demimonde, buy and sell illegal goods and gather informations. This skill is especially important when you have to act not quite legal. Members of the demimonde will treat a character like one of their own, someone they can trust (of course to certain degree), which can often be very useful. Thanks to *criminal connections* a character can sense cons and swindling.

Remember that a smart guys are only smart on their own turf. The further away they travel, the less their connections and knowledge will pay off. And whenever a smart guy is trying to learn something, Suave is more useful than Intellect - you have to talk with people, you know.

Poor: You can recognise few goodfellas working for lesser hood.

Average: You know all the gossips; you know who to listen and who to ask.

Good: You have an experience as fence, being able to sell and evaluate different goods.

Excellent: You know who is pulling the strings and who is behind who.

Legendary: You often eat breakfast with powerful kingpins.

[Standard box - mechanics]

Example difficulties of *criminal connections* checks

Action	DR
Gathering the gossips from the demimonde	2
Making contact with familiar person from the demimonde	3
Making contact with unfamiliar person from the demimonde	4
Sell of "hot" goods	5
Gathering of valuable and well protected intel	6

[End of box]

Reading and writing (In)

Countless illiterates are inhabiting the world, which doesn't shock anyone. To be honest, barely anyone can read and write on the Continent. Usually it first takes to be fluent in given language - only then you should read and write in it.

List of languages is on page 26

Note 1: *Reading and writing* cover single language. If you want to learn doing so in another, you should first gain knowledge about that language and only then buy again *reading and writing* for that language. Storyteller might of course allow to learn *reading and writing* of a dead language.

Note 2: Writing (as action) is related with Dexterity, not Intellect

[Standard box - mechanics]

Example difficulties of *reading and writings* checks

Reading	DR
Big letters	1
Normal text	2
Scribbled text	4
Smudged text	5
Writing	
Notes	2
With atypical gear	3
Shorthands	4

[End of box]

Poor: You can sign yourself with crooked letters and you read syllable by syllable. It also tires you considerably.

Average: Reading and writing aren't hard for you.

Good: Your handwriting is elegant.

Excellent: You can decipher even the worst scribbles.

Legendary: Master of fast reading!

Lip reading (Pe)

A perfect method of eavesdropping. All a character has to do is see lips of speakers and know the language they use. By doing so a character can learn overall sense, but some details might slip out.

[Standard box - mechanics]

Example modifiers for *lip reading* checks

Conditions	Modifier
Each 5 meters away from speakers	+1
Reader is moving by at least half of fighting pace	+1
Reader can see only part of speaker lips	+1 or +2
Reader was focusing on single speaker for a minute	-1

[End of box]

Poor: You must be close to speakers and hear at least part of the conversation.

Average: You must have a very good view on lips of speakers.

Good: It's enough if you were a witness for at least a part of conversation to understand what it was about

Excellent: Even partially covered lips don't bother you.

Legendary: They say you can read from lips by their slightest movement.

[Standard box - mechanics]

Example difficulties of *lip reading* checks

Speaker	DR
Is talking clearly	4

Is talking fast 5
Is talking in slang 6
[End of box]

Inquisitiveness (Wi)

Gathering informations is just a step to the goal. You must also be able to interpret it, to separate the wheat from the chaff. Finding truth in gossips, analyse of causes and results, logical arrangement of facts, art of asking the right questions to the suspects and interpretation of their reactions - that's what inquisitiveness is about.

Remember that characters can only be *inquisitive* in fields they have any idea about. Such skill is useless when a character doesn't know - for example - *alchemy*, but attempts to conclude what substance was used for murder.

Poor: You ain't blind, but you don't see much either.

Average: You can only draw the most obvious conclusions.

Good: Conclusions occur to you naturally - even those more complicated.

Excellent: You can logically prove truth, interpret everything freely and your questions are smart.

Legendary: Dijkstra could learn from you.

[Standard box - mechanics]

Example difficulties of *inquisitiveness* checks

Action	DR
Finding obvious clue	3
Finding truth from numerous gossips	4
Interrogation of usual suspect	4
Interrogation of suspect who is hiding something	5
In-deep analyse of causes or results of someone's actions	5
Connecting logically of complex facts	6

[End of box]

Commanding (Su)

Commanders should be able to enforce their orders over subordinates. Sometimes they must shout, sometimes intimidate and sometimes praise. *Commanding* is thus an ability to issue orders and approach people. It depends on its level how many subordinates can be under character's command - of course that might include officers and NCOs.

[Standard box - mechanics]

Example difficulties of *commanding* checks

Subordinates are:	DR
Obedient	1
Nervous	2
Reluctant to orders	3
Unruly	4
Frightened	5
Panicked	6

[End of box]

Poor: You can command few people

Average: You can lead a small unit of ten soldiers.

Good: You previously commanded over few officers and by them - over few units (up to 200 people)

Excellent: You can manage over a whole army.

Legendary: You could be a marshal, leading all soldiers from any given country.

Diplomacy (Og)

Ability to strike deals and leading negotiations. It's easier to convince a chamberlain to let your character in to throne room with it. *Diplomacy* also helps when a character wants to mitigate two fighting sites. It can be even used to talking your way out during kidnapping. Attention: Aside from *diplomacy*, in many cases characters will also need *etiquette*, proper *knowledge*, *speech* etc. In case of negotiations via letters, it also takes *reading and writing*.

Poor: You can negotiate peace between two street gangs... of kids.

Average: You can reconcile neighbours.

Good: You are really good with big negotiations.

Excellent: Wealthy and powerful ask for your help with their treaties.

Legendary: Real Shilard Fitz-Oesterlen!

[Standard box - mechanics]

Example difficulties of *diplomacy* checks

Negotiations	DR
Banal (between friends)	2
Easy (between neighbours)	3
Simple (between neutral sides)	4
Hard (between enemy sides)	5
Complicated (between fighting sides)	6

[End of box]

Economy (In)

Counting and book-keeping, knowledge of financial law, orientation in all payments etc. *Economy* is useful for merchants conducting their business, but also tax collectors.

Poor: 2+2=3? 5? 4!

Average: 2+2=4

Good: 2+2=2x2=4

Excellent: 4 - that's obvious!

Legendary: You have no time for such nonsense

[Standard box - mechanics]

Example difficulties of *economy* checks

Action	DR
Simple mathematical operations (multiplying, summing etc.)	2
Working out local tariffs and payments	3
Defining legal aspects of given situation	4
Complex mathematical operations (demand, percents, profitability)	5
Book-keeping for sizable corporation	6

[End of box]

Empathy (Pe)

Empathy is an ability to understand situation of others, reception of their feelings and emotions. All of this based on non-verbal cues. Align of body, reflexes, gestures etc. allows a character to deduct real emotional state of other being. It's not a telepathy, so it won't allow to read thoughts, but only simple, surface feelings. But *empathy* still allows to detect lies and deceptions.

[Standard box - mechanics]

Example difficulties of *empathy* checks

Empathising into situation of a: DR

Friend	2
Colleague	3
Unknown person	4
Representant of other culture	5
Representant of other race	6

[End of box]

Poor: You can only empathise toward people you know well.

Average: You can interpret behaviour of people like you or coming from your hood.

Good: You often detected that someone was lying to you.

Excellent: You can receipt feelings from members of other races, but they still remain a little mystery for you.

Legendary: Nothing human or inhuman is alien to you.

Etiquette (Su)

Almost all groups, all societies have their own code of conduct. If characters aren't familiar with it, they may cause blunder of unimaginable consequences - starting with alienating the powerful, ending with a punishment for that insult. *Etiquette* is an ability of proper wording in given circle (but you also need to know their language), but also knowledge of what behoves and what doesn't, how to offer a hand and who should be greeted first. It's very useful in diplomacy and during different negotiations. It's priceless for good first impression.

Attention: *Etiquette* works initially for society or group from which a character comes from. It will take some time before learning proper ways on a court or different society. Level of *etiquette* covers also overall knowledge about rules from other places. It only depends on Storyteller if given level will be sufficient for a character to behave properly on foreign court. If Storyteller wants to, checks of *etiquette* based on Intellect can be made to check if a character learned something new from such experience.

Poor: You know that in your home caps were taken off before meals.

Average: You are aware of basic rules of conduct from your country.

Good: You can make good first impression, but only between familiars.

Excellent: Secrets of behaviour on all important courts are at your fingertip.

Legendary: You not only know how to behave between your own race, but also on courts of other races.

[Standard box - mechanics]

Example difficulties of *etiquette* checks

A character:	DR
Did something inappropriate	2
Wants to impress on "his" court	3
Tries to act by local customs	4
Attempts to figure out unknown customs	5
Committed a terrible faux pas	6

Attention: If characters are in foreign lands, difficulty of rolls should be increased by +1, unless Storyteller decides that their level of *etiquette* is sufficient.

[End of box]

Falsification (De)

Falsification allows to forge correspondence, documents, official letters and also signatures or seals. Also pieces of art can be counterfeited, but that will require specific field in *arts* (so *sculpturing* for false statue). Forging a fake takes some time and requires analyse of original. Finding out fake depends as much on skills of the forger as much on *shrewdness* or *spotting* of inspecting person.

Poor: You can only deceive visually impaired.

Average: Falsification will pass as long as inspector has no time and it's dark.

Good: You can forge almost anything and deceive normal people.

Excellent: There wasn't anyone yet to charge you for forgery.

Legendary: You are not forging. You are creating.

[Standard box - mechanics]

Example modifiers for identification of *falsification*

Document **DR**

Unknown to reader +1

Somewhat known to reader 0

Well-known to reader -1

Handwriting **DR**

Unknown to reader +1

Somewhat known to reader 0

Well-known to reader -1

Attention: Modifiers sum up, so well-known document and handwriting will give -2, making it easier to identify forgery with *shrewdness* check.

Identification of forgery requires an opposed check for falsification and shrewdness or spotting (taking the higher of the two). Opposed checks on page 64.

[End of box]

Geography (In)

Geography is not only knowledge about close and further surroundings. It also covers ability to read and create maps, determining directions, finding the azimuth etc. It's thus useful not only for cartographers, but also voyagers and common travellers.

Attention: Of course drawing a map is more about Dexterity than Intellect

Poor: You know your hood.

Average: You can read maps, determine where is north and keep direction in march.

Good: You can draw a map. You also know a sizable chunk of the world.

Excellent: The whole world is your home.

Legendary: You know all important landmarks from around the world. And not only that!

[Standard box - mechanics]

Example difficulties of *geography* checks

Action: **DR**

Reading a map 2

Determining the azimuth 3

Determining directions by stars 4

Determining direction by other means 5

Drawing a detailed map of a big area 6

[End of box]

Flexibility (Ag) [Gibkość]

Flexibility allows to slip out of bonds, shackles and chains and forcing your way through narrow gaps. It's also useful when some creature catches your character - it has then a better chance of freeing itself.

Poor: You can free yourself from poorly tied bonds.

Average: You can manage with typical bond or not to heavy chain.

Good: Narrow paths and shackles won't stop you.

Excellent: You can free yourself from grasp of most of your enemies.

Legendary: Nothing can stop you.

[Standard box - mechanics]

Example difficulties of *flexibility* checks

Action:	DR
Freeing from bonds	4
Freeing from net	5
Pushing through bars	6
Freeing from shackles	7
Freeing from grasp	opposed check*

* Check "Grasp" in book "The Sword of Destiny", page 78.

[End of box]

Mining (St)

Ability to excavate and dredge, but also finding new deposits, construction of boarding etc. It also allows to determine directions underground and avoid different dangers. *Mining* in overall is knowledge about mines, caves and underground passages.

Attention: If you are using knowledge about deposits, mines etc., *mining* is related with Intellect, not Strength.

Poor: You can manage in small pit.

Average: Bootleg pits and small mines are your home.

Good: You are familiar with building boarding, searching for deposits and determining directions underground.

Excellent: You feel underground dangers in advance. You know where to excavate for mother lode.

Legendary: You feel better under the surface than on it.

[Standard box - mechanics]

Example difficulties of *mining* checks

Action:	DR
Digging a shaft	3
Examining state of a mine	4
Sensing rock burst	5
Finding a deposit	6

[End of box]

Gambling (In)

Characters proficient in this skill knows rules of most popular chance games and maybe even how to cheat in them. They also know where and what bids are taken or is it worth to bluff.

Attention: Even if *gambling* is related with Intellect, sometimes during cheating Dexterity might be more useful - like when your character tries to hide a card in sleeve.

[Standard box - mechanics]

Example difficulties of *gambling* checks

Action:	DR
Cheating	opposed check*
Identifying the game	3
Winning play of round	4** [This one is sloppy, the original is about winning a round of a game - Zahi]
Figuring out rules of a new game	5
Subtle enhance of probability	6***

* First character checks *gambling*, after which the cheated is opposing with own *gambling*, *shrewdness* or *spotting* (picking the highest of them). Opposed checks on page 64.

** In case of opponent being also a *gambler*, opposite checks should be made - at least three of them. The winner is a character who wins at least two of them.

*** If the check fails, everyone knows about the attempt. In case of success, the character just hit the jackpot by "helping" probability.

[End of box]

Poor: You know only the most popular games.

Average: You know how to cheat in the most famous games, while you are familiar with all of them. [Yup, the original text uses word "slynnny", which is famous, not "popularne" - Zahi]

Good: You can cheat in almost every game, while knowing all of them. You can also look through cheats of lesser gamblers.

Excellent: You not only know how to play and cheat, but also very quickly learn rules of new games, which you never saw before.

Legendary: There is no game that has secrets before you and you can enhance your chances in all of them.

Riding (Ag)

As the name suggests, it's the ability to successfully and safely ride a mount. Horses are obviously the most popular, but inhabitants of the Continent also use other studs.

Attention: There are situations, where Strength is more important than Agility - like when you have to stay in the saddle after taking a heavy blow or being hit by a branch.

[Standard box - mechanics]

Example difficulties of *riding* checks

The mounts is:	DR
Chevy to gallop/trot etc	3
Jumping	4
Steered in fight	5
Hastily mounted	5
Without a saddle	5
Steered with thighs	6
Without bridle	6

Difficulty of rolls sums up like this: higher difficulty plus half of the lower, rounded down.

For example, steering only with thighs (difficulty 6) and forcing to jump (4) - final difficulty of roll $6 + 2 = 8$.

[End of box]

Poor: You won't fall out of the saddle, but forcing mount into trotting or jumping is almost beyond you.

Average: You can try to force a horse to almost anything - and that's all.

Good: Without any problem you can encourage mount to jump. You can also fight without any restrictions while mounted.

Excellent: Vaulting, hiding behind the horse while riding, shooting while in gallop - that's what you do.

Legendary: You were born in the saddle.

Languages (In)

They represent capability to talk in chosen language. However the ability of elegant, logical and precise wording depends on level and situation. It's worth to remember that each language is a separate skill. And that every character can use native language on either **average** or **good** level - depending on background.

[Fancy box - fluff]

List of languages

Common

Elder Speech

Most common dialects of Elder Speech:

Language of dryads

Nilfgaardian

Language from Skellige

More informations in book "The Edge of the World", page 200.

[End of box]

Attention: Studying a language is hard and time consuming work. If characters want to learn new language, they should either spent a considerable amount of time under a tutor or between people using it. Of course gaining a **poor** level will take less time than **average** or **good**.

Poor: You can communicate, but more in tune of "Me want food". [Funny, as this is untranslatable. Polish version is seriously butchered in grammar, while English by itself lacks the grammar to butcher in this case. All I could think of was replacing I with me - Majron]

Average: You have no problems, but details can slip away.

Good: Chosen language has no mysteries before you.

Excellent: You quickly pick jargons and learn to use them.

Legendary: You know chosen language, it's older and less popular versions.

[Standard box - mechanics]

Example difficulties of *languages* checks

Action:	DR
Chit-chat	3
Discussion with use of atypical words	4
Using neologisms and foreign words	5
Understanding of a dialect or older version	6

[End of box]

Concentration (Wi)

Ability to focus and meditate is useful for every character. They could be really important for fighters and mages - check pages 67 and 88. It's also useful before starting some tasks. For example a focused thief will have easier time opening a lock. *Concentration* allows to break certain spells.

Poor: You require peace, silence and time to concentrate. And of course a bed or an armchair.

Average: Conditions are secondary for you, but place is still important.

Good: You can concentrate almost anywhere

Excellent: No one and nothing (aside from injuries) can break your concentration.

Legendary: You are a master of meditation

[Standard box - mechanics]

Mechanics for *concentration*

Before starting some tough and time-consuming action, characters can concentrate, using for it three full rounds, remaining motionless for that time and meditating. Successful meditation will increase chances for next action. In such case, players must take a check of *concentration* with difficulty of 4. If it's successful, they can add 1 to any dice they want from any next roll. If check of concentration ended with more successes than needed, each of such "overflowing" successes allows to add 1 to other dices.

Attention: Storyteller may put a daily limit for amount of concentrations.

[End of box]

Trading (Wi)

Trading not only allows to get better prices for buying and selling, so bargaining and merchandising. It's also an ability to predict supply and demand trends and so-called nose for business. And of course it also allows to discover if a proposed price is reasonable.

[Standard box - mechanics]

Example difficulties of *trading* checks

Action:	DR
Haggle	*
Evaluation of a price	4
Sensing if given enterprise will turn profitable	5

* Opposed check (check page 64) with base difficulty of 3. First the buyer, then the seller check their *trading*. If the latter fails, the price will be lowered by 5%. Haggling can continue further, but each continuous check will have difficulty increased by 1. Buyer can't lower the price by more than 30%. If buyers fail their check, the negotiations are instantly over.

[End of box]

Attention: In case of haggle, the final price shouldn't differ by more than 30% from starting one.

Poor: A small shop, maybe.

Average: Tiny business of yours.

Good: What to say - you can manage.

Excellent: Your company is known in the whole world

Legendary: Your own trade empire.

Magic (In or De)

Ability to use magic. Check book "Something more", page 95.

Prayers (In or De)

Ability to use priestly magic. Check book "Something more", page 109.

Listening (Pe)

Big ears and great hearing are useful not only for eavesdropping. Often a character will first hear something and only later spot danger.

[Standard box - mechanics]

Example difficulties of *listening* checks

Sound:	DR
Talking people	1
Walking people in metal armour, trying to sneak by	2
Walking people without or in soft/leather armour, trying to sneak by	3
Sneaking thief	4+ opposed check
Sneaking cat	5+opposed check

Attention: "+opposed check" means that the difficulty can be increased by the *sneaking* check - check page 32.

[End of box]

[Standard box - mechanics]

Example modifiers for *listening* checks

Source of sound	DR
Behind doors	+1
Behind stone wall	+4
For each 5 meters from listener	+1

Those modifiers are added to those from "Example difficulties of *listening* checks". So hearing people talking (difficulty 1) behind doors (+1) and 10 meters away (+2) will require a successful check of difficulty 1+1+2=4

[End of box]

Poor: As long as nothing blocks the sound, you will hear what and how.

Average: You can hear through doors etc.

Good: Not only you hear voices, but also you know what the discussion is about.

Excellent: You can identify sounds from really big distance.

Legendary: They say you can hear people from next street.

Swimming (Co)

We don't think there is any need to explain meaning and application of this skill.

[Standard box - mechanics]

Example difficulties of *swimming* checks

Water:	DR
--------	----

Calm	2
------	---

Disturbed	3
-----------	---

Strong current	4
----------------	---

Very strong current	5
---------------------	---

During the storm etc.	6
-----------------------	---

[End of box]

Poor: You can barely paddle and mostly below than on the surface.

Average: You can manage without trouble.

Good: Your swimming is quite good, you can also dive and rest on the surface, which allows you to cover greater distances.

Excellent: If not need for sleep, food and drink, you could cross the sea. Your diving is excellent. [That's how it's worded, with the same term used in the sentence as for "excellent" for skill level]

Legendary: You are beating all possible records.

[Standard box - mechanics]

Swimming in armour

As you can deduct, swimming in armour is very hard and sometimes outright impossible.

Soft/leather armours restrict movement, increasing difficulty by +1. In well-fitted chainmail swimming is possible only for amount of rounds equal to Co, doing checks with modifier +2. After that every next turn will require check of *swimming* (or *vigour*) with difficulty increasing each round by +1.

Swimming in loosely-fitted chainmail and plate armours is impossible. Really stubborn players may try, but the modifier will be increased by +5.

[End of box]

[Standard box - mechanics]

Drowning

Prolonged lack of oxygen is lethal. Thus most of creatures breathing air tries to swim above surface. If characters will end under the water surface for too long, they will die. But for amount of rounds equal to Construction nothing bad will happen. Each turn after those will require a check of either *swimming* or *vigour* with difficulty equal to amount of rounds over the limit. Failed check will deal 3d3 damage from anoxemia. This will continue until characters resurface, take a breath of air or die.

[End of box]

Hunting (Pe)

Useful for more than thrill of it. In case of running out of rations it helps to survive. *Hunting* is a knowledge where to find prey, how to approach it and shoot or ensnare it.

Attention: *Hunting* allows to distinguish tracks, but not to follow them (that's what *tracking* is for). To approach the animal, you will also need *sneaking*.

Poor: You can hunt mice.

Average: You can put simple snares.

Good: You can organise a hunt and approach truly big game.

Excellent: Hunting has no mysteries for you.

Legendary: You could even approach an unicorn. Without a virgin.

[Standard box - mechanics]

Example difficulties of *hunting* checks

Action:	DR
Putting simple snare	2
Identification of tracks	3
Finding game	4
Finding out proper spot for snare	5

[End of box]

Driving (Ag)

Ability to drive all kinds of carts and carriages. It's both the draft type and skill level that influence speed of the vehicle. The level also decides if a character can perform some manoeuvres, calm the draft when it panics etc.

Poor: You will manage on straight road.

Average: You can drive without stress.

Good: In your youth you were taking part in races.

Excellent: You can solve all problems and situations about driving

Legendary: Master between masters.

[Standard box - mechanics]

Example difficulties of *driving* checks

Action:	DR
Harnessing the draft	3
Sharp turn, acceleration, slowing down	4
Calming panicked drafts	5

[End of box]

Bribery (Wi)

Many civilised societies condemn "smearing", which has no influence on numbers of people who will for a "small fee" do this or that. *Bribery* is an ability to gather informations discretely or arranging common and uncommon services. Bids are linked with status of corrupted person. It not always have to be money - many prefer other gifts.

Attention: This ability can sometimes help to realise someone have been bribed. In such cases it will be linked with Intellect.

[Standard box - mechanics]

Example difficulties of *driving* checks

Corrupted-to-be is:	DR
Willing	3
Neutral	4
Unwilling	5
Very unwilling	6
Never takes	7

[End of box]

Poor: You can buy informations that can be gathered by other means.

Average: Usually you overpay, but get most of the informations.

Good: Barely anyone can resist your "charm", but not always know their proper price.

Excellent: You can buy even an audience for king, without a kopper over its value.

Legendary: Who dares accuse you of bribery!

Speech (Su) [This one is rather sloppy, for very simple reason. In Polish this skill is named "Przemawianie". It means to address, to talk to, like a preacher or a politician. But I couldn't find a one-word equivalent in English and later we have skill called "Rozmawianie", which is "Talking", hence here is Speech - Wertamiś]

Speech is an ability to draw your listeners' attention, to declaim exciting stories and to engage emotionally with them. It's as good for priests as for nobles and commanders. Good speech can raise morale, save innocently convicted or gain trust of a crowd. It can be used to encourage others into providing help or buying merchandise sold by a character.

[Standard box - mechanics]

Example difficulties of *speech* checks

Action:	DR
Drawing attention of willing listeners	3
Drawing attention of neutral listeners	4
Raising morale, drawing attention of unwilling listeners	5
Seizing the crowd	6

[End of box]

Poor: You can manage with kids and not too bright women.

Average: Probably you are a village leader in some scrub. You can also persuade quite well.

Good: You can control not too numerous crowd. You can also convince almost everyone to do what you asked for.

Excellent: You are leading your listeners like puppets.

Legendary: Many think you are a prophet.

Shrewdness (Wi)

Shrewdness allows to see through lies and detect false. It's also useful for unveiling a disguise. Thanks to this skill a character can also resist different persuasions, cons etc.

[Standard box - mechanics]

Example modifiers for *shrewdness* checks

Character is:	Modifier
Not aware	+1
Absentminded	+1
Tries to be aware	0
Suspects masquerade	-1

Attention: Modifiers sums up, just like in case of *falsification* (check page 24).

[End of box]

Poor: You can only see through lies of children.

Average: Sometimes you see through lies, sometimes you don't.

Good: It's a challenge to lie to you.

Excellent: Whoever wants to sting you is bound to fail.

Legendary: It takes you a single look and you know who is a liar and who not.

[Standard box - mechanics]

Detecting lies, masquerades and cons

Shrewdly characters can figure out if someone is lying, disguised or is cheating in cards. If players suspects such thing, they can ask Storyteller for *shrewdness* check. This will lead to opposed check (details on page 64) - game runner in secrecy will roll for appropriate skill (eg. characterisation) of a background character, while players roll for shrewdness of their own characters.

Storyteller may decide that if a character doesn't sense the deception, difficulty of mentioned opposed check is increased by +1 (look in "Example modifiers for *shrewdness* checks"). Of course player shouldn't know about any test at all.

Attention: Base difficulty for *shrewdness* checks is 4. It's adjusted by the result of opposed check ("Opposed checks", page 64) and other, situational modifiers.

[End of box]

Searching (Pe)

Ability to perform a methodical search of the area for hidden objects, stashes, traps or secret passages and locks opening them. It makes personal pat-down easier and effective. Of course knowing how to find things allows to hide them better.

[Standard box - mechanics]

Example difficulties of *searching* checks

Action:	DR	Time
Looking through full drawer for a specific object	2	d6 minutes
Noticing simple trap or typical passage	4	d3 rounds
Noticing very well hidden passage	5	d6 rounds
Noticing well-hidden trap	6	2d3 rounds

[End of box]

Poor: You will turn over stone, open a drawer and search under bed - but that's all. You will also hide something poorly.

Average: In no time you will notice all the spots where something could be hidden.

Good: You know few atypical ways of hiding objects. You also know which walls/floors are worth searching for passages.

Excellent: Few minutes after entering a room you know where and what was hidden.

Legendary: You will find everything - and in short time.

Survival (In)

Knowledge how to build a shack, start fire, find water, noticing natural dangers (marshes, quicksands etc) and distinguishing edible plants from poisonous ones. It also allows to predict how and if the weather will change. *Survival* won't cover hunting, fishing or tracking - there are other abilities for those.

Attention: Not everyone will survive in given terrain. For example, human raised in arctic will manage over similar terrain, but will have troubles while on sand desert.

[Standard box - mechanics]

Example difficulties of *survival* checks

Action:	DR
Starting a fire	2
Distinguishing edible plants	3
Travelling over wilderness and survival in it*	4
Weather forecasting	5
Avoidance of natural dangers	6

[End of box]

Poor: In hostile environment you can hold out for only few days.

Average: You can survive in area you are familiar with.

Good: You can survive in well known area and similar to it.

Excellent: You can survive anywhere.

Legendary: Even few months on a desert is not a problem for you

[Standard box - mechanics]

Fire damage

Starting a campfire is often a reason for conflagrations. On the other hand, torch can be easily weaponised. So it's important how much damage does a fire. Of course the fire burns in every round spent too close to it.

Damage deal by fire

Type of fire:	Damage roll
Torch (only after touching)	k3
Average campfire (only after touching)	k6
Big bonfire (only after touching)	2d6
Burning building*	4d6
Burning forest*	5d6

* Standing closer than 3 meters from fire source will start to deal damage.

[End of box]

Talking (Su) [Rozmawianie]

Art of conversing, allowing to put a desired impression on listeners. Witty comments, proper wording, right tone of voice can change attitude of people we are talking with or even affect their judgement. Cunning character can use this to flirt with ladies (or gentlemen), woo them or even provoke.

Attention: In many cases sole *talking* is not enough - it will require also *etiquette* and proper *knowledge*.

Poor: Don't even try to talk with someone more important than you. And you are barely able to talk with anyone else.

Average: You've mastered few classic phases and ways of leading the conversation.

Good: Flirting, wooing, influencing someone's judgement and provocations are easy for you.

Excellent: Just a few words are enough to convince others into your point of view.

Legendary: You are the master of eloquence.

[Standard box - mechanics]

Example difficulties of *talking* checks

Action:	DR
Normal conversation	2
Witty and funny remark	3
Wooing of willing	4
Provoking someone	4
Change of one's point of view	5

[End of box]

Fishing (Ag)

Characters can refill their rations with fishing or do it for money. Of course *fishing* requires proper equipment. On smaller scale: hooks, fishing lines. On bigger: nets. Sometimes characters must improvise and use atypical equipment - spears, nets made of clothes etc. It will make catching fishes harder, but not impossible.

Attention: *Fishing* is based on numerous attributes. Searching for shoal will take In. Throwing a net will be De instead. Noticing strikes would be Pe. But we discourage such meticulous distinction.

[Standard box - mechanics]

Checks of fishing got base difficulty of 4, when a character is using proper equipment (nets, fishing rods etc) or 5, when the equipment is improvised. It will be 6 in case of using bare hands. Successful check will take also d3 x 10 minutes and will provide a single fish (or 3d6 of them in case of nets). Obvious requirement for successful fishing is presence of fishes.

[End of box]

Poor: Single roach per day.

Average: You won't provide for a family, but you can live on it.

Good: You know proper baits, breeding grounds, typical fishes etc., and you can also use efficiently all the fishing equipment.

Excellent: They say all you need is a piece of binder and an earthworm to catch a shark.

Legendary: There are quasi-mythical stories about your exploits and catches.

Craft (depends)

Characters have knowledge about given craft. They can create and mend objects and also evaluate and grade works of others. Crafts differ greatly, so each of them must be levelled separately.

Here is the list of "specialisations" - players of course can expand it. We put related attribute in brackets. Carpentry [cieśla] (De), pottery (De), stonemasonry (St), blacksmithing (Si), tailoring (De), cooking (Pe), armour crafting (Ag), saddle-making (De), carpentry [stolarz] (De), locksmithing (De), weaving (De), arms crafting (In), goldsmithing (De). [As you may notice, there is carpentry used twice. In Polish there is a clear difference between cieśla and stolarz. The first one is a craftsmen than can make boards, mend broken beams, repair your ship (cieśla okrętowy) and stuff like that. Stolarz is a guy with more "luxurious" knack: he will make a cabinet for you or a frame for mirror. I have no idea how to put those in English so they won't mix - Żorż]

[Standard box - mechanics]

Example difficulties of *craft* checks

Making of: DR

Simple object 3

Typical object 4

Remarkable object 5

Perfect object 6

Legendary object 7

[End of box]

Poor: Bungler

Average: Journeyman

Good: Craft's master

Excellent: Elder craftsmen, who's famous in the whole country

Legendary: One who creates legends

Pickpocket (De) [We gave up on this one, even if we tried our best to put English names as close to Polish meaning as possible. Original name is "rzezanie mieszków" - "rzezać" is an archaic word for "cutting off", while "mieszek/mieszki" stands for "pouch/pouches", so it's literally "cutting off pouches", something that is very confusing. Heck, the skill in Polish is confusing enough for players to read what it does as their first action after seeing character sheet. Not to mention that "rzezać" is one letter apart from "obrzezać" - a circumcision.]

Essential for attempts of thievery, but also useful in card games or while performing with some tricks (e.g. snatching a coin from behind someone's ear). *Pickpocket* combines agile

hands with ability to use different tools (like sharp knives) **[Recall Polish name of it]**. It also allows to sense being robbed or alternatively, put something in other's pocket.

Poor: You can rob only the sleeping.

Average: Old or distracted people won't figure out you rob them.

Good: Barely anyone can catch you red-handed.

Excellent: Even watchful eyes of a guard won't bother you.

Legendary: There are stories about your achievements. Supposedly you rob the prince himself and his bodyguards didn't notice!

[Standard box - mechanics]

Example difficulties of *pickpocket* checks

Action:	DR
Putting something coin-sized in pocket of other person	3
Making a coin in your hand "disappear"	4
"Borrowing" small object	5
"Borrowing" well guarded/hidden object	6

[End of box]

Throwing (Pe)

Ability to pitch with different objects - knives, stones, sticks etc. Check book "The Sword of Destiny", page 74.

Sneaking (Ag)

Thieves, scouts, trackers etc. can't do without *sneaking*, allowing to silently and unnoticed get close to enemy/animal/whatever else. Of course this skill is affected by environment - it is easier to sneak pass in the dark than in broad daylight. *Sneaking* is also ability to hide - in shadow, tall grass, dark alley or even on plain desert.

Poor: You can approach half deaf and blind. It takes you numerous shadows, rocks or things like that to hide.

Average: You can manage if someone is not paying attention. You can hide in any easy spot for that.

Good: In favourable conditions you can even sneak pass under eye of watchful guards. You can hide in any typical spot.

Excellent: No one can notice you when you sneak. You need a single tree, small cavity etc and you are hidden.

Legendary: Someone was walking? You can hide on an empty square, at noon.

[Standard box - mechanics]

Example difficulties of *sneaking* checks

Sneaking in:	DR
Darkness	2
Starlight	3
Moonlight/shadows	4
Cloudy day, between buildings	5
Sunny day	6

[End of box]

[Standard box - mechanics]

Example modifiers for *sneaking* checks

Sneaker	DR
Is running at least at speed of fighting pace	+2*
Moves slowly (1/2 of fighting pace)	-1
Is wearing a masking suit	-1

Attention: Modifiers sums up, just like in case of falsification (check page 24)

* Of course we are discouraging running in darkness, as it's very risky.

[End of box]

[Standard box - mechanics]

How to detect someone is sneaking?

Of course by doing an opposed check (page 64). First the sneaker check own *sneaking* with difficulty depending on situation. Then the approached character rolls for *spotting* with base difficulty of 4 and modified by previous check of opponent.

Storyteller may decide that if characters aren't looking for sneaking or hiding enemies, their *spotting* is reduced by one (or even two). In such case players shouldn't know about any tests or checks.

[End of box]

Spotting (Pe) [Spostrzegawczość]

In-born ability to observe the surroundings. It's useful to see approaching spy or noticing something laying in the mud. Spotting also allows to discover without a close inspection a sword hidden under cape and that a stick is in fact a sheath for dagger.

Poor: While you are not blind and deaf, you are not far from that.

Average: Many things slip away from your attention.

Good: Barely anything slips away from your attention.

Excellent: Nothing slips away from your attention.

Legendary: Some believe you see things before they happen.

[Standard box - mechanics]

Example difficulties of *tactics* checks

Noticing:	DR
Object laying in grass	2
Sword hidden under cape	3
Sneaking spy	4+ opposed check

Attention: "+opposed check" means that the difficulty can be increased by the outcome of *sneaking* check (look page 32). [Sneaking is described page before spotting]

[End of box]

[Standard box - mechanics]

Example modifiers for *spotting* checks

Situation	Modifier
Each 5 meters of distance	+1
Dark place	+2
Spotter isn't focused	+3

[End of box]

Shooting (Pe)

Ability to use ranged weapons - bows, crossbows etc. Check book "The Sword of Destiny", page 74.

Evaluation (In)

Finding a treasure is only half of the success. It still takes to estimate its value and then sell. If characters can't assert the price of trinkets, armours, precious stones etc, they can be scammed.

Attention: During *evaluation*, skills like different branches of *knowledge*, *art* or *crafts* might be helpful.

Poor: You estimate you can be 50% wrong.

Average: You can evaluate with 30-40% mistake.

Good: Error no bigger than 25%.

Excellent: 10%

Legendary: To the last kopper.

[Standard box - mechanics]

Atypical treasures

Even if very rarely, it may happen that characters will get their hands on exotic valuables, sculptures from distant past, armours of extinct race etc. In such cases difficulty of *evaluation* check should be 5, if not 6. In any other case it's standard 4.

[End of box]

Street smarts (Wi) [Szelmstwo, another hard one. Szelma is literally rogue, rascal, in somewhat playful and non-offensive sense, so szelmstwo is an ability to act like one. Think about fandom image of Loki - that's where word "szelma" suits. Street smarts were the closest thing I was able to figure out - Zahi]

Being nifty, able to talk someone through, encourage into certain action, lying through your teeth - here were street smarts come handy. It takes not only a strong will, but also a massive nerve to match. And never forget that most of people won't buy whatever story you will try to sell.

[Standard box - mechanics]

Example difficulties of *street smarts* checks

Action:	DR
Encouraging toward action suiting personality	2
Talking through someone resisting	3
Laying through your teeth	4
Encouraging toward action against personality	5

[End of box]

[Standard box - mechanics]

Example modifiers for *street smarts* checks

Situation:	DR
Mark is trusting a character	-1
Lie or encouragement sounds credible	-1
Lie is suspicious	+1
Encouraged action is risky	+2
Lie is very blatant	+3

Attention: Modifiers sums up, just like in case of *falsification* (check page 24).

[End of box]

Poor: "Yeah, I know I shouldn't be here"

Average: "You kidding! It can't cost so much"

Good: "You really shouldn't do that!"

Excellent: "My name won't tell you anything"

Legendary: "In this dress you steaming hot, regardless of your 70 years"

Art (depends)

Being good at single branch of art - sculpturing, painting or writing. Character can for example create a play, but organising it and playing a role are a different matter (check *performance*, page 38)

Just like in case of *crafts*, there are different branches of *arts*, which must be studied separately. Here is the list of example branches (with corresponding attributes) - players can

always expand it. Calligraphy (De), composing (Pe), painting (De), writing prose (In), sculpturing (De), writing poems (In).

Arts are always related with fame. The better are the creators, the more people know them. Of course it doesn't mean everyone will instantly recognise such character. And remember, fame is double-edged sword...

[Standard box - mechanics]

Example difficulties of *art* checks

Creation:	DR
Routine	2
Average	3
Worth attention	4
Splendid	5
Remembered for years	6
Legendary	7

[End of box]

Poor: You are known only in your home.

Average: Everyone in your village and it's neighbourhood heard about you.

Good: Your name is known in your home town and few other important cities.

Excellent: It's hard to find someone who never heard about you.

Legendary: Your name and creations will be part of history.

Tactics (In)

It allows to plan fight and control it in such way to reach all goals. The better the tactician, the more troops/units can be controlled. Never forget that execution of plans is on soldiers, who should be able to follow orders and remain loyal.

While planning a fight, *knowledge about military* may be useful, allowing to include siege engines etc.

Attention: Sole *tactics* is not enough to effectively control underlings. Even the best tactician can be an awful commander. That's why true leaders have also *commanding* skill.

Poor: Planning assignment for few men.

Average: You can manage with small, 10 men strong, unit.

Good: You can plan for numerous units (up to 200 people) while using different tricks and surprises.

Excellent: You are a great general-tactician, leading the whole army. You know probably all strategies and create new tricks yourself

Legendary: Your tactics and campaigns are legends, studied by future commanders.

[Standard box - mechanics]

Example difficulties of *tactics* checks

Action:	DR
Planning normal engagement	3
Figuring out enemy's strategy	4
Inventing a simple trick	5
Planning engagement with maximal use of troops and terrain	5
Inventing a new strategy	6

[End of box]

Tortures (Pe)

A heinous activity which is daily bread for numerous people. Sometimes tortures are the only way to get confessions or needed informations. They all are about physical and psychical torment of interrogated person. Often interrogators are working also as executioners.

Poor: Your captives die more often than talk.

Average: Sometimes they talk, sometimes they die.

Good: Barely anyone can resist your "persuasion".

Excellent: Powerful and wealthy are asking for your "help"

Legendary: Young interrogators are told your techniques.

[Standard box - mechanics]

Tortures run as series of opposed checks. First the torturer checks his skill, with difficulty based on "toughness" of interrogated person (3 - afraid, 4 - neutral, 5 - tough guy). Then the victim checks own *cold blood*, with base difficulty of 4 and modified by outcome of *tortures* check. Depending on used technique, Storyteller should also roll for damage sustained by interrogated person after each application of tortures.

[End of box]

Tracking (Pe)

Good for hunters, but also some thieves and spies. *Tracking* allows to find tracks of wild animals, identify what left them, how big was the group (if there was one) and estimate when it was left. It also allows to follow humans and other intelligent creatures and also covering own tracks.

Attention: Tracking is affected by environment. Rain can wash away almost all tracks, while they can remain for a long time in snow. It's worth to always remember that.

Poor: You need a fresh and straight track, left on soft ground.

Average: Many tracks slip away from your attention.

Good: You can cover your own tracks, while being able to identify most of them

Excellent: No track slips from you. You will notice and identify everything.

Legendary: You are tracking not only with your eyes, but also smell, touch, even taste. You can sense how long ago an animal was in given spot, even if there are no visible clues.

[Standard box - mechanics]

Example difficulties of *tracking* checks

Basis:	DR
Very soft (snow, sand, mud)	3
Soft (needle-cover, moss)	4
Hard (grass, forest cover, field)	5
Very hard (rock)	6

[End of box]

[Standard box - mechanics]

Example modifiers for *tracking* checks

Situation	Modifier
For each five people in tracked group	-1
For each 24 hours after the tracks were made	+1
For each hour of rain after the tracks were made	+1
Tracked creature is	
much smaller than human	+1
bigger than human	-1
much bigger than human	-2
It was snowing after the tracks were made	+3
Poor visibility (moon, torch etc)	+2
Tracked attempt to cover their tracks	*

* When tracked attempts to cover their tracks, it ends with opposed check. First they must roll for their tracking with difficulty of 4 (plus 1 for each 5 people in group). Then the tracker is

checking own tracking, with all the situational modifiers and outcome of check made by person hiding tracks. For details - "Opposed checks", page 64.

Attention: Modifiers sums up, just like in case of *falsification* (check page 24).

[End of box]

Disarming traps (De)

This skill allows to identify purpose of given device (it doesn't have to be a trap) and then stopping it's work. The most common application for such ability is to dismantle traps, hence the name. But it's equally useful for sabotage (eg. breaking the winch or hinges). In any case, a character must have proper tools.

Attention: Of course a trap must be first found, then disarmed. It will take either *spotting* or *searching*.

Poor: You can take care of simple devices.

Average: You can manage - but not always - with complex and complicated traps.

Good: Not only you can disarm almost everything, but also build something yourself.

Excellent: You can construct and disarm all traps and devices. You can even sense if given trap has magic aura.

Legendary: You can even disarm magical traps.

[Standard box - mechanics]

Example difficulties of *disarming traps* checks

Action:	DR	Time
Blocking simple lock	3*	1 round**
Sabotage of cartwheels, disarming simple trap	4*	2d3 rounds**
Fixing or creating a simple trap	5*	2d6 rounds**
Disarming or sabotage of complex trap/device	6*	2d6+5 rounds**
Creation of complex trap or device	7	d3 hours

* If a character doesn't want to leave any signs or wants to act quietly, the difficulty is increased by +1.

** If a character doesn't want to leave any signs or wants to act quietly, time of work might be doubled.

Attention: Each success above required allows to shorten the time of work by 1 round/hour (of course with the minimum of single round or hour).

[End of box]

Dodge (Pe)

Ability to evade hits, projectiles etc. Check book "The Sword of Destiny", page 78.

Healing (In)

Medics not only diagnose and heal diseases, but also dress wounds. They mostly address natural ailments, although some can manage with magical diseases. Diagnostics usually take between 15 and 30 minutes. Healing takes much longer and requires of course different herbs, medications and decoctions.

More about healing injuries in book "The Sword of Destiny", page 70.

Poor: You can cure cold and 1 hit point per 8 hours.

Average: You can manage with flu and simple bone fractures. 2 hit points per 8 hours.

Good: You can heal fractures, serious ailments and neutralise certain poisons. You can amputate a limb without bleeding your patient to death. You can also find if the disease isn't natural. 3 hit points per 8 hours.

Excellent: You use rare herbs and can heal some magical diseases. 4 hit points per 8 hours.

Legendary: They say you can stop aging. 5 hit points per 8 hours.

[Standard box - mechanics]

Example difficulties of *healing* checks

Action:	DR
First aid (stops the bleeding)	3
Prolonged care	4
Mending fractured bones	5
Taking care for wounded	5
Taking care for dying	6
Amputation of a limb	6
Neutralising poison*	poison power +1
Healing a disease**	depends

* Check "Venoms and poisons", page 163.

** Check "Diseases", page 165

Attention: More about healing and types of wounds in "Healing", page 70 and book "The Sword of Destiny", page 68.

[End of box]

Armed combat (De)

Ability to use weapons and improvising ones. Check book "The Sword of Destiny", page 68 and 84.

Unarmed combat (De)

Ability to fight using your arms, legs, head etc. Check book "The Sword of Destiny", page 66 and 80.

Seeing in darkness (Pe)

As the name implies, it's an ability allowing to see in dark. It's level decides how far a character can see and with what source of light. *Seeing in darkness* allows to ignore negative modifiers while fighting in dark.

Attention: Maximal level of this skill is race-dependent. Humans can have it at best at **average**, gnomes - **good**, and elves and dwarves - **excellent**.

Poor: 10 meters. Weak source of light (torch)

Average: 15 meters. Weak source of light, dusk, moonlight.

Good: 20 meters. Weak source of light, dusk, starlight.

Excellent: 30 meters in weak light and 10 in complete darkness.

Legendary: 50 meters in weak light and 20 in complete darkness.

Knowledge (In)

Knowledge is a group of certain skills, evaluating informations and abilities of a character in given subject. Just like in case of *craft* or *art*, each branch is a separate skill, which must be gained independent. Character with a degree of *knowledge* have different facts, theories and stories related with it on their disposal; and often some additional abilities. Our list of fields for knowledge contains just few examples, upon which players can expand. In brackets are additional feats gained at **good** level of knowledge and related attributes.

[Standard box - mechanics]

Alchemy and knowledge: plants and herbs

Both skills allow to brew infusions and poisons, but they differ in their extend and possibilities. In *alchemy*, aside from herbal, there are also other types of ingredients. Thus elixirs made this way are more diverse. In case of *knowledge: plants and herbs* brewing is barely a secondary activity.

[End of box]

Knowledge: weapons and armours (identification of legendary arms - In), heraldry, history, legends, magic, mythology, politics, monsters (spotting weakness - Pe), region (contacts - Su), plants and herbs (brewing infusions and poisons - De), theology, military, chosen race, animals (care and training - Wi)

Poor: You know they are ringing, but don't know where

Average: You heard this or that - there and here.

Good: You have basic knowledge over given subject and its applications.

Excellent: You have all the answers.

Legendary: You are a wise sage, to whom many come with their questions.

[Standard box - mechanics]

Example modifiers for *knowledge* checks

Question	Modifier
General nature	0
Specific nature	+1
Very specific	+2
Simple	0
Complex	+1
Hard	+2
Very hard	+3

Attention: Modifiers sums up, just like in case of *falsification* (check page 24).

[End of box]

Vigour (Co)

This skill allows to do thing for longer and with better results. Everyone can run and jump, but not all can do so fast and often. All can held their breath - some for just a moment, others for long minutes. *Vigour* is what makes the difference. It also corresponds to resistance toward pain and diseases, not only fatigue or exhaustion.

Poor: Very-short-distance runner

Average: Short-distance runner

Good: Medium-distance runner

Excellent: Long-distance runner

Legendary: Marathon runner

[Standard box - mechanics]

Vigour checks are usually made during opposed checks, breaking spells or resisting other powers. They also indicate if a character will resist poisons or diseases. But not only that. Every time any exhausting action is maintained for number of rounds, turns or days higher than Construction, they require *vigour* checks. After unit of time above listed (look "Marching pace" page 17 or "Drowning", page 28) the difficulty of roll will be increased by 1. You start with DR of 1, then 2, then 3 and so on. Failed check will mean - depending on situation and Storyteller - loss of conscious, need to spend few days in bed, coma or dead.

[End of box]

Cracking (De)

Prying hasps open, picking locks, breaking windows without making noise. Fast, silent and subtle way of getting inside locked spaces requires skill and tools - not necessarily only lockpicks.

Poor: Prybar is your tool of choice

Average: Simple locks, hasps and sliding bolts are no problem for you.

Good: You can manage with all typical means of locking.

Excellent: You still didn't find a lock that could stop you. But time is still a factor, as you can't open everything instantly.

Legendary: At no time, with minimal tools and of course quietly you can open any lock.

[Standard box - mechanics]

Example difficulties of *cracking* checks

Lock:	DR*	Time**
Very easy	3	1 round
Average	4	1-2 rounds
Good	5	d3 rounds
Very good	6	d6 rounds

* If no traces should be left or everything have to be done in silence, difficulty of roll is increased by +1.

** If no traces should be left or everything have to be done in silence, required time is doubled (in case of rolls - after the roll is made)

[End of box]

Climbing (Ag)

Madmen like to climb for pleasure. Others save their lives by doing so. We don't think we have to explain this skill. Just remember that climbing covers not only the action itself, but also preparation of equipment and security on climb.

Attention: Climbing pace is usually at 1/2 of fighting pace; perpendiculars slow down it to 1/4.

Poor: You can barely climb to balcony over vines.

Average: You can manage with easy to traverse hills.

Good: You can climb over anything, but not too fast or without troubles.

Excellent: You are climbing like a mountain goat.

Legendary: Only the highest and toughest peaks of the world are any challenge for you.

[Standard box - mechanics]

Example difficulties of *climbing* checks

Type of surface and equipment:	DR
Too steep to walk; rope with knots attached to wall	2
Wall with protrusions to stand on; line rigging of a ship	3
Wall with natural or artificial holds for hands and feet (typical wall or ruin)	4/5
Uneven natural wall, brick wall	6
Overhand, shimmy, monkey swinging - all using only hands	7
Perfectly smooth, even and vertical walls	8

[End of box]

[Standard box - mechanics]

Example modifiers for *climbing* checks

Conditions	Modifier
Use of line, figure eight and other equipment	-2
Climbing in chimney, where arms and legs can be used on opposite walls	-1
Climber is attacked	+1
Bad weather conditions	+2
Surface is slippery (rain, ice)/very bad weather conditions	+3

Attention: Modifiers sums up, just like in case of *falsification* (check page 24).

[End of box]

Performance (depends)

Group of skills related with public performances. Performances differ greatly, so each of them must be levelled separately. Performances are - like arts - related with fame. But this time around a famous character will be recognised by everyone in given area.

Here is the list of performances, which of course can be expanded. Acting (Su), playing on chosen instrument (De), singing (Su), dancing (Ag), weaving stories (Su).

Poor: You are known only in your home. Maybe because you are not a virtuoso?

Average: Everyone in your village and it's neighbourhood heard about you. Your performances aren't among the best.

Good: Your name is known in your home town and few other important cities. There are crowds on your performances.

Excellent: It's hard to find someone who never heard about you. And there are even less of those who don't want to admire you.

Legendary: Your name and creations will be part of history.

Browbeating (Su) [or why Tortures are useless]

Threatening, sharp glance, malicious smile, putting hand on sword's grip or pressing the blade to someone's neck. We don't think it requires to explain how useful this skill can be. Everyone know it's always better to avoid bloodshed.

Poor: Sometimes you can scare yourself.

Average: Intimidation of cowards is easy for you.

Good: Single look of yours can shatter even bold hearts.

Excellent: Faint smile of yours and most have heavy pants.

Legendary: You can be scary just by thinking about it.

[Standard box - mechanics]

Example difficulties of *browbeating* checks

Intimidated is:	DR
panicked	1
anxious	2
wounded, in foreign environment	3
normal person	4
cocky	5
part of group of confident people, who are more numerous than the browbeater	6

[End of box]

Gathering informations (In)

An ability allowing to search for interesting informations - in libraries, asking people, listening to gossip, legends and stories. The harder the information is to get, the longer it will take, not to mention mounting costs. And some things simply can't be found out with given level of skill.

Attention: Just like in case of *inquisitiveness*, *gathering informations* works better with proper knowledge about the subject. It doesn't cover common gossip or stories, but to find in venerable book informations about atypical coat of arms it will take *knowledge: heraldry*.

Poor: You can gather what already is widely spoken

Average: You can get the informations by most typical means and obvious places.

Good: You can pull a tongue or few. You also know where to search and for how long.

Excellent: There are no informations that can slip you.

Legendary: It won't take you long to learn what you want.

[Standard box - mechanics]

Example difficulties of *gathering informations* checks

Information:	DR	Time	Cost
---------------------	-----------	-------------	-------------

Widely known	3	2d6 minutes	3d6 koppers
Normal	4	5d6 minutes	1-2 denar
Hidden	5	1-2 hours	2d3 denars
Secret	6	d3 hours	4d3 denars
Top secret	7	3d6 hours	5d6 denars

[End of box]

Cold blood (Wi)

Ability to remain calm and collected in all kinds and sorts of stressful situations, like being intimidated, facing overwhelming forces or when a fast decision has to be made while world around is burning.

Poor: Only a child won't scare you - and only a gnomish one!

Average: Sometimes you chicken, sometimes you don't

Good: Probably you can resist any dread - as long as it's natural.

Excellent: You can count on fingers how many times you lost your head.

Legendary: Enemy army? Dragon? Warlock? You just shrug.

[Standard box - mechanics]

Example difficulties of *cold blood* checks

Situation:	DR
Resisting influence	opposed check*
Facing overwhelming forces	4
Making a decision under heavy pressure	5
Facing a dragon	6

* read on page 64

[End of box]

Witchers' signs (In or De)

Ability to use signs of witchers. Check book "Something more", page 121.

Sailing (In)

Skill useful for characters travelling (alone or with company) by any water vessel: galley, sailing ship or even a row boat. It allows to steer and navigate - determine course and reading maps (but it requires to see the sky and stars or specific tools for proper positioning).

Attention: Sailing can be dangerous activity. Storms, squalls and gales require great skills to resist them. But aside from skill level, the vessel itself and its crew are also very important.

Poor: You can go in a row boat and raft.

Average: You can steer small sailing boats and navigate close to shore.

Good: Navigation and steering are no big deal for you.

Excellent: If she and the crew manage, you will resist any storm.

Legendary: You are already a legendary captain. What next?

[Standard box - mechanics]

Example difficulties of *sailing* checks

Action:	DR
Tying a knot	3
Sailing and navigation in perfect conditions	4
Sailing and navigation in normal conditions	5
Sailing and navigation during a storm	6
Sailing and navigation during a hurricane	7

[End of box]

Acrobatics (Ag)

List of all skills

Alchemy (In)	animals (care and training - Wi)
Armed combat (De)	chosen race
Art	heraldry
calligraphy (De)	history
composing (Pe)	legends
painting (De)	magic
sculpturing (De)	military
writing poems (In)	mythology
writing prose (In)	politics
Astrology (In)	monsters (spotting weakness - Pe)
Bribery (Wi)	region (contacts - Su)
Browbeating (Su)	plants and herbs (brewing infusions
Characterisation (De)	and poisons - De)
Climbing (Ag)	theology
Cold blood (Wi)	weapons and armours
Commanding (Su)	(identifying legendary arms - In)
Concentration (Wi)	Languages (In)
Cracking (De)	Lip reading (Pe)
Craft	Listening (Pe)
armour crafting (Ag)	Magic (In or De)
arms crafting (In)	Mining (St)
blacksmithing (Si)	Performance (depends)
carpentry [cieśla] (De)	acting (Su)
carpentry [stolarz] (De)	dancing (Ag)
cooking (Pe)	playing on chosen instrument (De)
goldsmithing (De)	singing (Su)
locksmithing (De)	weaving stories (Su)
pottery (De)	Pickpocket (De)
stonemasonry (St)	Prayers (In or De)
saddle-making (De)	Reading and writing (In)
tailoring (De)	Riding (Ag)
weaving (De)	Sailing (In)
Criminal connections (In)	Searching (Pe)
Diplomacy (Og)	Seeing in darkness (Pe)
Disarming traps (De)	Shooting (Pe)
Dodge (Pe)	Shrewdness (Wi)
Driving (Ag)	Sneaking (Ag)
Economy (In)	Speech (Su)
Empathy (Pe)	Spotting (Pe)
Etiquette (Su)	Street smarts (Wi)
Evaluation (In)	Survival (In)
Falsification (De)	Swimming (Co)
Fishing (Ag)	Tactics (In)
Flexibility (Ag)	Talking (Su)
Gambling (In)	Throwing (Pe)
Gathering informations (In)	Tortures (Pe)
Geography (In)	Tracking (Pe)
Healing (In)	Trading (Wi)
Hunting (Pe)	Unarmed combat (De)
Knowledge (In)	Vigour (Co)
Knowledge (Wi)	Witchers' signs (In or De)

Skills not requiring training

Some skills (check the frame below) can be used even at level 0. All of us are slightly flexible and can manage with gathering informations. In case of Storyteller deciding to check a skill, players just make a normal check (look "Tests of attributes and tests of skills", page 62), leaving it's difficulty unmodified by skill level (since there isn't any).

[Standard box - mechanics]

Skills not requiring training

Armed combat (De)	Riding (Ag)
Browbeating (Su)	Searching (Pe)
Characterisation (De)	Shooting (Pe)
Climbing (Ag)	Shrewdness (Wi)
Dodge (Pe)	Sneaking (Ag)
Etiquette (Su)	Spotting (Pe)
Evaluation (In)	Street smarts (Wi)
Flexibility (Ag)	Survival (In)
Gathering informations (In)	Swimming (Co)
Geography (In)	Talking (Su)
Healing (In)	Throwing (Pe)
Inquisitiveness (Wi)	Unarmed combat (De)
Listening (Pe)	Vigour (Co)

[End of box]

Destiny

Destiny has many faces. Mine is beautiful on the outside and hideous on the inside. It outstretches it's bloody talons towards me...

"The Lesser Evil"

Fate of each character is partially defined by DESTINY - usually unknown to anyone. It will dominate for whole life, but Storyteller can define destiny for time of a single sage or adventure. Game runners, if they wish, can change destiny of a character without informing about it. They are also the ones that picks it for characters.

Storytellers should invent own destinies, but if they completely lack creativity, they can use below list. Interpretation and application is a whim of a game runner.

Destiny can even be picked at random, which we don't approve, but can understand. The number on the list represent outcome of 2d6 roll.

[Standard box - mechanics]

Destiny

2-3 Person

Fate of a character is inseparable with fate of other person. The best example could be link between Geralt and Ciri. Even if their roads constantly part - under different circumstances and decisions - they will sooner or later meet again, often in improbable ways.

4 Hero

It's character's ultimate fate to become a legendary hero. Often against their will they will be put into situations requiring heroic actions that will be later praised by bards - and that will be regardless if they were rightfully earned. It may also happen that character will end up as a tragic or outright dead hero.

5-6 Journey

Destiny will always force such character to keep walking, never having rest or chance to sprout roots. Bad luck, desire to travel, call of adventure or maybe something completely different will make characters into wanderers for the rest of their lives, without a family or place to call home.

7 Wealth

Character is destined for fortune. Good luck will make valuables to come more often than to others.

8 Defined length of life

No matter what, a character will only die in specific moment, probably violently. Maybe it's written in stars to die here and then. Or maybe to live peacefully till 90.

9 Power

Destiny may give characters political power, maybe even against their will. What kind of rulers they will turn out - that's a different story.

10 Infamy

It will be a life full of disgrace. Against their will such characters will take part in infamous events. Or even try to prevent them. Most likely such characters will be wanted for some crime they didn't commit. Or maybe someone will frame them?

11-12 Fight

It's destined for character to live on wars and through bloodshed, no matter how much they will try to be peaceful. Before their eyes close relatives and sworn enemies will die. Grim Ripper will follow them, watching from behind. But they will never turn back.

[End of box]

Races

The elf standing over Dandelion had black eyes and raven hair, which fell in lush waves over her shoulders, aside from two thin braids at her temples. She was wearing a short leather camisole over loose shirt made of green satin and tight-fitting woollen leggings, tucked into riding boots. Her hips were wrapped around with colourful sash, reaching middle of her thighs.

"The Edge of the World"

The game's world is inhabited by other races than only humans. They are characterised not only by different culture or appearance, but also certain limitations on attributes. Here are the descriptions of physical appearance and mentioned limitations; culture of different races is described in book "The Edge of the World", page 202.

Witchers go through multiple changes and mutations, *de facto* no longer being humans. For the convenience of game mechanics they are treated like separate race (on the Continent they are perceived not as humans, but mutants). Creating character of any non-human races, players are under certain limitations, barring appearance, temper and even attributes (check frame "Limitations of attributes by race", page 44)

Human

Humans inhabiting the Continent barely differ from those from Earth. And we know ourselves pretty well...

[Important note. By "maturity" it means "mental maturity", which is obvious from the context in Polish, but is lost in translation in English. Help needed with this one do drive point home without notices like this one]

Elf

By their appearance elves are very similar to humans, to the point where some more good looking humans are taken as elves and numerous pointy-eared taken as humans. The most notable difference is shape of an ear, which are pointy for Aen Sidhe. Elven faces are elongated and delicate, with well-defined cheek bones and slightly diagonal eyes. What makes their appearance uncanny is set of improbably straight and small teeth, lacking incisors. There are two main (but not the only) sets of elvish eyes and hair: light blond with blue eyes and raven hairs with intense green of irises.

Aen Sidhe have fair skin, body type more daintily and slimmer than humans and incredible agility. Unfortunately, by now most of them also look like being consumed by diseases. Elven senses are much sharper than humans', they can see in the dark (but not complete darkness). What is an impenetrable night for human, in elven eyes is a world flooded with feint light of the moon.

Elves live for very long, sometimes even half of a millenium, while reaching full maturity after about a century. Elf older than 250 years is an old one. Aen Seidhe age very slowly and their true age can be judged not by changed appearance, but fading light in their eyes. They are also immune toward most of diseases of other races.

Dwarf

Dwarves are short - the tallest of them will reach to the chest of grown-up man. It doesn't bother them too much, since most of them look like a mountain of muscles. Their faces are somewhat crude, like being barely sculptured out of stone, but often also honest and open. But it's hard to look close at face of a dwarven male, as it will inevitable be covered with beard, long and lush (for grown-up dwarf it will reach his chest). Young dwarven women, even if short and stocky, are quite a look, with broad hips, big breasts and quite nice faces.

Unfortunately, they rather quick turn into fat hags and matrons.

Unlike how it looks, dwarves are relatively fast and most importantly, extremely durable, both for hardships of travel, injuries, fatigue or liquor. They also see in dark better than humans, but not complete darkness. What man see as pitch-black darkness, is just a dusk for a dwarf. Dwarves usually live for about two hundred years, reaching maturity around fifty-fifty five.

Gnome

Gnomes can look from afar - but only from afar - like dwarves. They are similar height, but much slimmer and their movement is more graceful. Gnomes aren't as strong as dwarves, but are as durable and agile. They rarely grow beards - while they can grow facial hair, it's soft and thin. But what really stands out as truly gnomish trait is their long, sharp nose. They can see in dark better than humans - just like dwarves.

Gnomes can live for about the same amount of time as dwarves.

Halfling

Halflings can be taken as children from afar - they are short, shorter than dwarves, but proportional for their height and much more slender. That slender part is often hard to spot, since many Halflings have tendency to put on weight, making a typical representative of this race a cheerful fatso. Halfling faces are honest and jolly, used to laughing, eating and drinking. They are surrounded by frizzy hairs, usually ginger. Facial hair either doesn't grow on halflings at all or is prominent on cheeks, somehow omitting chin and areas under the

nose. It shouldn't be forgotten about their hairy feet, substituting shoes. Extremely thick and hard skin is covered with tiny hair.

Average halfling lives for a hundred years, often exceeding that and reaching one hundred and twenty. They are treated as grown-ups around thirty, but they truly reach maturity and are ready for life around fifty.

Witcher

Witchers look repelling. People step from their way, dogs are hiding their tails and cats start to hiss. There is nothing strange in that, since changes made by mutations and elixirs are hard not to spot. Monster slayers are usually slim and pale, with sharp features, eyes shining unnaturally and with dark rings under them. Their pupils accommodate to light like those of a cat, often phosphorescing in darkness (and that shouldn't be surprise that witchers can see really good in the dark).

Witchers' bodies often shows side effects of the wicked changes they were put through. Hence there are monster slayers with prematurely gray hair or outright bizarre colour of hair or skin, red irises, sharp teeth or uniformly black eyes without any white. Those changes, while turning witchers sterile, provide them with numerous powers. They allow to control heart rate and blood pressure (so a witcher rarely is cold and is virtually a poikilotherm), see in dark (in a way cats see) and provide much faster reflexes. Witchers are also often very talented empaths and some even develop periodically telepathic abilities. The mutations guarantee almost complete immunity to hypnosis, diseases and considerably decelerate aging process. Witchers remain with their physical peak and appearance of thirty-forty years old even after they reach one hundred years. It's hard to tell what is their maximal age, as none of them ever died by natural causes.

[Standard box - mechanics]

In-born skills

Here is the list of in-born (or learned in childhood) skills depending on race, from which players' characters came. It's worth to notice that in certain cases the level is higher than **poor** and that number of skills may differ. As always Storyteller (or players in agreement with Storyteller) may change this list. It's somewhat obvious that slightly different skills can be learned by human son of wealthy merchant, and different by bastard-servant. Proposed by us list covers typical representatives of given race

Human

Armed combat
Climbing
Dodge
Knowledge (region)
Language (common)*
Listening
Sneaking
Spotting
Throwing
Unarmed combat
Vigour

Gnome

Armed combat
Dodge*
Flexibility
Language (common or own race)***
Listening
Seeing in darkness**
Sneaking
Spotting
Throwing
Vigour

Halfling

Acrobatics
Armed combat
Dodge
Flexibility
Language (common)*
Listening
Sneaking*
Spotting
Throwing*

Elf

Art (one chosen)
 Dodge
 Language (Elder Speech)*
 Listening
 Performance (one chosen)
 Seeing in darkness**
 Shooting
 Sneaking*
 Spotting

Dwarf

Armed combat
 Disarming traps
 Evaluation
 Language (common or own race)***
 Craft (one from: stonemasonry, blacksmithing, goldsmithing, armour or arms crafting)
 Mining
 Seeing in darkness**
 Trading
 Unarmed combat
 Vigour

Witcher

Acrobatics
 Armed combat
 Climbing
 Dodge
 Knowledge (monsters)*
 Language (common)*
 Listening
 Seeing in darkness
 Sneaking
 Spotting
 Swimming
 Tracking
 Unarmed combat
 Vigour
 Witchers' signs

* Level **average**

** Level **good**

*** Players may decide that both languages are on level **poor**. In any other case their characters know one (chosen) on level **average**.

[\[End of box\]](#)

Character creation

Now, when you know what features define a character from game of imagination, it's time to create one. But before you will start to assign points or roll dices, wonder for a moment about what character would you like to play as. Decide their race. Think about their past and desires. Define if they have family, home, friends. Explain to Storyteller what made your character into the adventuring. What are their interests, goals and desires. And of course - what are their advantages and flaws.

[\[Standard box - mechanics\]](#)

Character concept

Before you will start to create your characters, answer question from below. This will allow you to better understand your own characters, which will make their creation and later roleplaying easier.

Are you a human or you come from other race?

How your childhood and early years turned out?

How old are you now?

How do you look?

From what social stratum you come?

What are you doing for a living?

Who do you want to be?

What you value the most?

What do you love?

What do you hate?

Do you have enemy, beloved, family?

Where do you live?

What motivates you?

Short answers for these questions will provide background for characters, which will make them something more than just numbers. Storytellers can also use informations from them to enhance future stories and provide them with another dimension.

[End of box]

Methods of character creation

Below we described two ways of character creation. Each of them has its own advantages and flaws. It's very important for players and Storyteller to decide in advance which method suits them better.

[Standard box - mechanics]

Race limitations of attributes

Elves: min. 3 Ag, min. 3 Su

Dwarves: max. 2 Su, max. 3 Mo, min. 3 Co

Gnomes: max. 2 St, max. 2 Mo

Halflings: max. 2 St, max. 2 Mo, min. 3 Ag

Witchers: min. 3 Co, min. 3 Pe, min. 2 De, min. 2 Ag, min. 2 In

[End of box]

Attention: It is possible for characters from the same hansa to be created using different methods, but this might cause considerable lack of balance.

Point-build method

This method gives players more control and possibilities. Thanks to it, all characters in hansa will have the same starting potential. But if players are creating their first character, arrangement of points tend to be very hard.

Players creating their character receive a poll of 32-37 points, which they can distribute between their attributes. They must follow certain rules while doing so. First of all, race of character determines minimal and maximal level of certain attributes (check frame "Race limitations of attributes"). Secondly, in any cases, while using point-build method, none of attributes or skills CAN'T BE HIGHER [original Caps - Żorż] than **excellent** (4). Thirdly, each level costs certain amount of points (check frame "Cost for levels of attributes and skills", below) and spent points can't exceed the poll. Attention: Points not spent are lost. The stake in the poll is decided by Storyteller and it applies to all players' characters in given sage. The stake should be linked with type of the sage: an epic (then characters should be "stronger", thus with more points to spent), or maybe something grim, in style of dark fantasy (then characters should be "weaker", with less points at disposal). An average adventurer should be created with poll of 35 points. [It doesn't kick in yet, as the part about grinding stats is much later, but the truth is - anything below 40 will provide a character for dark fantasy and gritty stories, while it takes 45 and more to go epic/heroic]

[Standard box - mechanics]

Cost for levels of attributes and skills

Amount of points	Level
1	Poor
2	Average
3	Good
4	Excellent
5	Legendary

To buy higher level of attribute or skill, it requires also the lower level. To get **average** you also need **poor**. So first you must buy **poor** for 1 point, then **average** for 2. As you can deduct, buying **good** will cost 6 points in total and **excellent** - 10. If for whatever reason Storyteller would allow to buy **legendary** level, it would cost accordingly 15 points. [Which

is a main reason you can't do that - it simply gives a cripplingly over-specialised character]

[End of box]

Randomised method

This method may be much more exciting, but players might feel disappointed if their rolls won't come out too well. You should also remember that it's hard to balance hansa created this way. Still, we advice it for beginners.

Players are rolling for each attribute a d6-2 (so they subtract 2 from the outcome). Since none of the attributes can be below 1, all "1" and "2" on dice will transfer to "1" in attribute. As you can see, in this method attributes also can't reach 5.

Storyteller can give players a choice to first roll nine times d6-2 and only later attach outcomes to attributes.

Attention: Race limitations of attributes still applies. [The randomised method is bad for two reasons. First of all, most of the time your stats will end as "poor", since outcome of 1, 2 and 3 will give you 1 in stat. Hardly making your character "average". Secondly, the "roll first, attach later" goes with massive loophole for races other than human as players can give their lowest rolls to stats they must have on minimal value and save higher rolls for whatever they want. For a while we were even considering a complete removal of it in our translation]

[Standard box - mechanics]

Optional rule: Flaws and Advantages

Depending on players and Storyteller desire, you can apply this rule during character creation. Players can get additional points to "strengthen" their characters, traded for adding some flaws to them. We suggest that lesser flaws provide 1 point and 2 for greater, but here final word is of Storyteller. We heavily discourage buying attributes above **excellent** (4) level with points gathered this way.

Example lesser flaws: missing two fingers, ugliness, stutter, being overweight or short-sighted.

Example greater flaws: infertility, castration, being maimed, repelling appearance, powerful enemy, chronic disease (syphilis, consumption etc), being an outlaw.

[The concept of flaws and advantages was later systematised and formalised in first of expansions, so this frame is pretty much irrelevant for the game as a whole. And it doesn't discuss advantages as you might notice]

[End of box]

Picking personality

Players must define personality of their characters, picking what from triangle of **honour**, **adventure** and **reputation** is the most important one, the less important and least important. First one will be on **excellent** level, second on **good** and third on **average**.

Choosing skills

As we already know, characters are described not only with their attributes, but also skills. Hence players must also pick and then set level of them (of course if they want to).

Each character has certain number of skills on level **poor** (and not only) - just like in real life everyone can try to *sneak* or *fight unarmed*. There are also skills learned during early life. Not everyone is born as a carpenter [**cieśla**] and not everyone can cast spells.

Amount of skills depends on mental capabilities of given character. Players can pick as many new skills as number equal to Intellect multiplied by three. They will be all on **poor** level.

After picking all the skills it's time to define their final level. Each player receives a poll of points equal to $(\text{Intellect} + \text{Will}) \times 3 + 15$. [We put it as proper and simplified equation, because it's written in original in such way that low-Math people have hard time to follow - courtesy of Polish Math definitions and sentence structure] Those points can be used on any of skills that is at least **poor**, and of course that level itself is already bought. Costs of buying each level are listed in frame "Cost for levels of attributes and skills", page 44. As previously, points not spent are lost.

Humans receive additional 5 points to spent, but only for their in-born skills.

Of course Storytellers can provide players with higher number of points for skills, awarding them for interesting story or ingenuity of player. The poll can be also affected by planned sage, so characters can be adjusted with their power toward its requirements.

Attention: Those points are also used to buy combat manoeuvres - check book "The Sword of Destiny", page 80.

[Standard box - mechanics]

Picking skills - summary

First player should list all the in-born skills, coming from chosen race - they are all at **poor** level, unless specified differently. Then the player picks as many new skills as three times In of a character - they are also poor. Now all skills that are already picked can be increased, using poll of points equal to $(\text{In} + \text{Wi}) \times 3 + 15$.

Attention: Humans receive additional 5 points for in-born skills.

[End of box]

[Standard box - mechanics]

Optional rule

Players may resign from assigning points to chosen skills and instead roll a d3 for each of skill they want to pick. In this case they can't increase their in-born skill.

[Which is broken, as such characters can't increase their fighting skills - they are all part of in-born list for every race - Majron]

[End of box]

Here are archetypes - premade characters we now skip for convenience, as they don't do anything aside from showing how character should look like and have their stories to translate, which as for now would only take our time. We will return to them later.

Example of character creation

Andrew, for long fascinated with Geralt, wanted really hard to play as a witcher.

Unfortunately for him, the Storyteller decided that he would prefer not to have a character based on White Wolf in hansa. Andrew make up his mind on bard then, since Dandelion

[Jaskier in Polish, this will be important soon] was his second most favourite character from witcher's sage. He even named his character Jezkier, to pay tribute to famous

troubadour. Not wanting to make things more complicated than needed, he decided to play as a young (20 years old) human, who just left a cosy and friendly middle-class home to become famous and see some world. Andrew decided that Jezkier should be a handsome lad, a bit too slim for his height. He also gave him blond hair (tied in pony tail or braid), blue eyes and charming smile. He dressed him in simple, once colourful, now slightly faded garments.

Thinking about desires of his character, Andrew concluded that Jezkier for sure would like to meet Dandelion and, of course, be as artful. Andrew's character thus values good fun, beautiful ladies, fornication and good wine, while he loves music. On the other hand, he hates all kinds of crass behaviour, especially toward women. For this very reason he has enemies in form of local jocks, who are only good in their unwanted come-ons. Clashes with those boors

forced Jezkier into hastily escape from town and travel for search of better wine, women and music.

The Storyteller went for stronger characters and provided players with pool of 37 points, which Andrew put into use. After creating background for his character he knew it should be rather a thinker than brute. Thus he decided to spend most of the points on attributes of mind. For most important he picked Suave - he spent 10 points to get it at **excellent** level. Will and Intellect were treated equally, both on **good** level, which cost in total 12 points. This way from the pool remained 15 (37 - 22) points for the rest of attributes. Andrew decided that Jezkier should be rather Dexterious (after all it influence his performance on instruments) and have developed Perception (for a better musical ear) - thus both of those attributes on **average** level, which cost 6 points. This left 9 (15 - 6) points and four attributes. Andrew ascertain that both Movement and Strength are the least important, thus Jezkier should have both on poor level - which cost 2 points - and remaining 7 points were spent on Construction (so Jezkier won't get winded up too soon) and Agility (to help escaping through windows in case of husband returning earlier), making them both **average**. Remaining 1 point was lost.

Not it was time for personality. Of course entertainment and originality are most important for Jezkier, so adventure is more important (level **excellent**) than reputation (**good**), which leaves honour as least important (**average**).

After personality are skills. Jezkier got 3 In, so he can learn 9 new and other than the 11 he got from race, so: language: common (level 2), listening, throwing, sneaking, spotting, dodge, armed combat, unarmed combat, knowledge: home area, vigour, climbing. Andrew decided to pick: reading and writing: common (somehow he has to write down ballads), etiquette (it's good to know how to behave), languages: Elder Speech (there are those elven ballads he can sing), speed (to raise the crowd with something more than singing), talking (to get into beds of less-willing), art: writing poems (first steps, but you need to start from somewhere), knowledge: ballads and songs (little theory didn't hurt anyone), performance: singing and performance: playing on lyre (for obvious reasons). With sorrow he was forced to resign from vigour, which would allow him for longer performance of certain very important, man-and-woman tricks.

For those 20 skills (19 on **poor** and *language: common* on **average** level) Andrew got pool of 33 points - he sums up Intellect and Will (both are **good**, so $3+3=6$) and the result is multiplied by 3 (which gives us 18), to which 15 is added. As we remember, amount of points is calculated with following equation $[(In + Wi) \times 3] + 15$. Hence Jezkier got 33 points plus 5 additional, for in-born skills, as Andrew's character is human.

Player first decided to spend points on in-born skills. Andrew concluded that Jezkier should know *common* at least **good** (3 points - cost of rising it from **average** to **good**) and to be **average** *spotter* (2 - from **poor** to **average**). Remaining points he uses accordingly: *performance: singing* are increased to **excellent**, which costs 9 points (better to be really good at something); *performance: playing on lyre* - **good**, 5 points; *talking* - **good**, 5 points; *etiquette* - **average**, 2 points; *reading and writing: common* - **average**, 2 points; *languages: Elder Speech* - **average**, 2 points; *art: writing poems* - **average**, 2 points. In total he spent then $9 + 5 + 5 + 2 + 2 + 2 + 2 + 2 = 29$ points. Remaining 4 were divided on two important fighting skills, which can always be useful: *armed combat* and *dodge*, which reach **average** level.

All what's left for Andrew is to calculate secondary parameters, purchase of equipment (gambeson, cloth doublet, trousers, coat, hat, traveller's kit, dagger, lyre, few pieces of parchment, quill, bottle of ink) and filling out rest of the character sheet (i.a. modifiers of physical and magical defences).

About Jezkier's destiny the Storyteller remained silent...

Proficiency points

Oh yes, I practice often. In every spare moment. I'm not allowed to be out of form. Here (...) also came to limber up, to burn from muscles that horrid, mean stiffening, which is falling on me, that cold circulating inside me.

"Voice of reason 4"

Characters from "Witcher" will go through many tough challenges, will live through numerous sorrows and even more joys. They will also earn many prizes - money, fame and material possessions. But the most valuable will be knowledge, which can't be revoked. Gathering and utilising of that knowledge is represented by proficiency points. The more of them characters will earn, the more powerful and versatile they will become. About awarding proficiency points (in short: PRO) Storytellers can learn in book "The voice of reason" (page 148) but it's players' choice how to use them. And they have two basic ways to do so - by rising attributes and skills level.

Rising skill level

To rise skill level, it first take to gather sufficient amount of PRO, put in frame "Costs of skills and attributes in proficiency points". Characters must pay for each level they raised. So if they are rising skill from **average** to **excellent**, they must also pay for rising it to **good**. Aside from that character must be healthy, rested and with enough time to train given skill. The hardest and most time-consuming is getting **poor** level, since character needs for this a teacher or a book providing required knowledge. It is Storyteller's will how long will the whole process take. And of course if character can find a proper tutor.

Also remember that characters can't increase skills they didn't use. If for the whole story *inquisitiveness* wasn't used even once, Storyteller should disallow rising it.

Attention: Paying in instalments is not allowed. First it takes to gather required PRO and then spend it.

Rising attribute level

In this case too you must first gather sufficient amount of proficiency points and buy all prerequisite levels. But first you should think why your characters have right to increase any of their attributes. If they, for example, trained their Strength for past few months, trying to break horse-shoes? Or maybe mastering their Will, resisting different urges and temptations? Of course those are only silly excuses and players must think about more reasonable causes to rise any of their attributes.

Unlike skills, you can't "jump" levels, namely by buying two or more at once. In other words - to rise **poor** attribute to **excellent** level it will take first to convince Storyteller to rise it first to **average**. Only some time after that player can attempt to convince again, this time to **good** level. That is just a step from **excellent**.

Attention: Paying in instalments is not allowed. First it takes to gather required PRO and then spend it.

[Standard box - mechanics]

Costs of skills and attributes in proficiency points

PRO*	Level
10/-	Poor
20/100	Average
30/150	Good
40/200	Excellent
50/250	Legendary
*skill/attribute	

Just like during character creation, to buy higher level, you must first own all lower. So to get **average** you will also need **poor**. Rising to poor will take 10 points, and then 20 to **average**. Going straight for **good** will be 60 points, **excellent** - 100 and **legendary** - 150. In case of attributes the rules are similar, but the expense is 5 times bigger.

[End of box]

Example

Mercenary Svarte Funkerheall is **poor** at armed combat, but decides to quickly change that. During his last expedition he earned whole 30 proficiency points, so he has enough to change level of mentioned skill. Because he had a chance to flail with his "skewer", Storyteller allowed for level increase. Player spent 20 points and his level of armed combat is now *average*. To use remaining 10 points, Svarte had to wait for a while. Luckily another adventure was rich in experiences, which increased pool of unassigned PRO of Svarte by 20 - to total of 30. Thanks to this player can increase armed combat of his character to **good** level.

Other means of using PRO

Buying levels of attributes and skills are not the only application for proficiency points. Players may decide to use them for new combat manoeuvres (check book "The Sword of Destiny", page 80), spells and prayers (check book "Something more", page 96 and 110). Such use of PRO also takes time. More information about combat manoeuvres, spells and prayers are given in respective books.

The bound of reason

Book of Rules

- It's a game! Game with random chance, a play with fate. And a deucedly game...

"Something more"

Here is compilation of rules that will in many cases easen lives of all game participants. They can be a source of joy and good fun. But remember they are ONLY rules, not THE rules. They are for situations where common sense won't do or when no one has any solution for given problem. Those rules are to serve players, not to make their game harder or to subjugate them. In no circumstance they can become the only bound of reason.

"Witcher" is a game of imagination - there are no strict rules like in chess, mah-jong or football. In this game the less things are constricting players, the greater their fun. Of course be reasonable. Even in game's world logic still applies. And characters are bound to laws of nature.

In Witcher there are also certain rules, allowing to solve conflict situations. Those rules should be used and expanded, but never allow them to take full control. So don't treat too serious all numbers and checks. You don't have to use them all the time, more - you shouldn't! And remember - it's just a game.

[Standard box - mechanics]

Rules which can't be changed

1. Rules exist to easen and liven up the game. So they can be adjusted freely.
2. In any case of interpretation, word of Storyteller is final.
3. Common sense is the prime rule.

[End of box]

Time in game

In game world we not only divide time into minutes, hours, days, weeks or years. Here most important are rounds and turns

ROUND is a period of about 10 seconds, during which character can take a single action (strike with a sword, cast a spell, use a skill, say something).

TURN is a period of about a minute, or six rounds. In such period a character can draw Power for spellcasting.

Actions

During round each character, creature and background character can perform a single action. Such action may include things like attack, getting up, casting a spell, using artefact's power, drinking of elixir, folding a sing or using certain skills. Mentioned action is performed by characters instantly, when it's their turn decided by initiative (look "Initiative", page 68). And in that moment effects of action are applied. Saying a short sentence, moving by amount of meters defined by fighting pace (look "Secondary parameters", page 17), drawing or dropping weapon are called simple actions and don't require an action to perform. Also two signs (Aard and Heliotrop, pages 121 and 122) and one of the spells (Mirror effect, page 101) don't require an action. A character can use them and after (or before) that perform any other activity.

Attention: Use of certain skills is also a simple action. List of them can be found in frame

"Skills not requiring an action"

[Standard box - mechanics]

Skills not requiring an action

Browbeating (Su)*

Climbing (Ag)*

Cold blood (Wi)*

Dodge (Pe)**

Empathy (Pe)

Inquisitiveness (Wi)*

Knowledge (In)*

Listening (Pe)*

Riding (Ag)***

Shrewdness (Wi)*

Spotting (Pe)*

Vigour (Co)*

* When those skills are used without an action, difficulty of roll is increased by 1.

** *Dodge* won't consume an action only when it's at least **good** (3) or higher.

*** In some cases - like harder manoeuvres - it will take a whole action to use *riding*.

[End of box]

Tests, checks and dice rolls

- This is not a fable, this is life. Scabby, bad, hard, not saving from mistakes, harm, grief, disappointments and misfortune; not saving anyone, nor witchers, nor kings. And that's why, Geralt of Rivia, you will guess only one.

"Something more"

For sure there will be situations during gameplay, where it will be impossible to judge by just common sense if given activity was successful or not. Logic won't help, just like roleplaying or using descriptions. There might be also situations where players' actions will be affected by blind chance, Lady Fortune or luck - one of the classic example is combat, where lucky strike may be as much important as tedious training.

In exactly such cases you should invoke to dice rolls, the so-called tests or checks. Always remember not to overdo with rolls or even avoid them completely. It's always better to roleplay the whole situation than counting on a roll or two. But there might be situations, where dices will provide everyone with lots of joy, and our game is all about providing pleasure!

Mechanics of "Witcher" are based upon normal, cubical dice (known also as "six"), for convenience referred as d6. Sometimes, when smaller number are needed, we use fictional three-sided dice (d3) - we roll a normal dice and the outcome is divided by two, rounded up. Analogically d2 means a draw from interval 1-2 (where "1", "2" and "3" are 1 and "4", "5" and "6" are 2). Notation 3d6 means we roll three sixs and we are interested in outcomes 1-6. 2d3 means we roll two fictional three-sided dices. And notation d6-2 means we subtract two from the outcome.

Simple, isn't it?

Attention: In "Witcher" game there are two types of rolls. First of them are checks of skills and attributes. In case of them, we make the roll with amount of dices equal to the attribute and the outcome of each dice is INDEPENDENT - read "Tests" and "Successes" right aside. When in roll 2d6 we get "2" and "6", we read the outcome as "2" and "6". Second type of tests are made from remaining dice rolls (they are, for example, rolls for damage - look "Dealing damage", book "The Sword of Destiny", page 72 - or rolls for drawing magic Power - look "Drawing Power", book "Something more", page 88). In their case, the outcome is SUMED UP; when in roll 2d6 the outcome is "2" and "6", we read it as 8.

Fate dice

Once of the dices, used for checks of skills and attributes, should be distinguished. We call such distinguished dice a Fate Dice and it decides about extraordinary successes (when the outcome is "6") or extraordinary bad luck (when the outcome is "1") - look page 63

Thus when we are making checks, one of the dices must be distinguished as Fate Dice.

Tests and checks

We make the checks with as many dices as NUMERICAL VALUE OF TESTED ATTRIBUTE. When we have **good** Intellect, we roll 3d6. Remember to mark one of those three dices as Fate Dice. When we roll only one dice (we are **poor** at something), it must be a Fate Dice.

Successes

Fortune may cause that sometimes we are successful and sometimes we fail. The same applies to "Witcher" game. We experience SUCCESS when the outcome on dice is either "4", "5" or "6". When it's "1", "2" or "3", our roll ended with FAILURE.

Difficulty of roll

Success is only single step to successful check. This one depends on BASE DIFFICULTY - minimal number of successes that are required to pass the check. So if we are testing **good** Intellect with difficulty of 2, we take 3d6 roll and at two out of three dices the score must be either "4", "5" or "6".

Base difficulty depends on action we want to perform. Usually it's decided by Storyteller and players can only modify it. Average difficulty of roll is 4.

Attention: Usually the base difficulty is called simply difficulty of roll or even just difficulty.

[Standard box - mechanics]

Difficulty of rolls

Action	DR
For kids	1
Trivial	2
Easy	3
Average	4
Serious	5
Extremely hard	6
For heroes	7

[End of box]

Tests of attributes and tests of skills

- I have abilities or I don't?
- Only tests can answer that question
- Tests, tests (...) I don't have any abilities, I'm telling you, if I had some, I would know that, right? So yeah... And if I, by blind chance, had abilities, what then?

"Blood of elves"

Sometimes players must test only one of the attributes of their characters - Intellect for example. It will happen whenever Storyteller wants to check "raw" capabilities of a character. In such cases it's wise to lower the difficulty to 2 and not modifying it in any way. Such checks should be rarely employed. Rolls shouldn't decide if a character can do or comprehend something.

When we are testing a skill, the difficulty should be lowered by numerical value of tested skill, getting out of the process MODIFIED DIFFICULTY OF ROLL. So when a character wants to inquire where the clues are leading, base difficulty will be 4 (Storyteller decided that the case isn't too complicated). Because the character has *inquisitiveness* on **average** (2) level, modified difficulty of roll will be $4-2=2$. The character got **good** (3) Will, so for the check player will roll 3d6 and will have to score at least 2 successes, so on at least two dices the outcome will have to be "4", "5" or "6".

It may happen that modified difficulty of roll will be lower or equal to 0. In such case, for opposed checks (read page 64) modified difficulty of roll will be always 0, and secondly, the action will end with automatic success for any other check (but there might be situations - like in combat - where Storyteller will still request a roll). To succeed in such tests, all what is needed is any other outcome than "1" on Fate Dice.

Attention: There are situations, where players aren't aware of all of the modifiers affecting the situation. Thus they shouldn't have any pretensions when - against their calculations - the check still failed.

During combat the situation is slightly changed - look at page 66.

Example:

Minstrel Jezkier decided to enrich his - by now rather boring - performance in inn with difficult elven song. Well, the poor player obviously didn't know Elder Speech Aen Seidhe, but also can't even pretend to play on a drum. Storyteller decided then for rolls. Player controlling Jezkier is checking the skill singing, related with attribute Suave. Character-bard has in his sheet that he sings **excellent** (4) and his Suave is **good** (3). Storyteller set the difficulty at 5 - it's not the easiest of songs, but also not that complicated. Modified difficulty of roll is thus $5-4=1$. Player is rolling 3d6 and needs at least a single success, so on one of the dices the outcome must be "4", "5" or "6". He's lucky, since the outcomes are "1", "1" and "4" - Jezkier managed with the song, but barely.

[Standard box - mechanics]

Combining skills

For sure there will be situations when a character will have to combine two or even more abilities. For example, while being a captain of a sailing vessel, it will take both *sailing* and *commanding*. Or trying to inform a doleful noble that he has no idea about painting, which would take: *talking*, *etiquette* and *art: painting*. When tests are needed, you should use an average level of used abilities, rounded up. In first case, having **poor** (1) *sailing* and **good** (3) *commanding*, combined skills will be at level $(3+1)/2 = 2$. In the second one a character with **average** (2) *etiquette*, **excellent** (4) *talking* and being a **legendary** (5) *painter*, will get an average value of $(2+4+5)/3=3,66...$ - after rounding: 4. [There is clearly a mistake in this box, as in original it calls for rounding up, but the example rounds down. For this reason we decided to roll with the text and correct the example.]

[End of box]

High difficulty of roll

It may also happen that modified difficulty of roll will be higher than level of attribute required for the check. In such case theoretically characters have no chances to execute the action. But they still should be given a try! If the outcome on Fate Dice will be "6" and any other dice will also end with a success, the action will be successful. It will be a blind luck, but still a success.

[Standard box - mechanics]

Optional rule: Lucky strike

If a modified difficulty of roll is higher than 0 and lower than attribute used for roll and the check ended up with failure, but player scored "6" on Fate Dice, Storyteller can decide that thanks to lucky strike a character managed to pull the desired action.

[End of box]

Extraordinary successes and extraordinary bad luck

Lady Fortune can play with our lives. It may happen that the task is difficult, but we still fulfill it perfectly. We are talking in such case about extraordinary successes, which takes

place if the check is SUCCESSFUL and there is "6" on Fate Dice. And we are talking about extraordinary bad luck when the check ended with FAILURE and Fate Dice reads "1". Effects of extraordinary successes and extraordinary bad luck are decided by Storyteller. This could mean higher amount of inflicted damage or more powerful effect of a spell, but also tripping over during fight or losing the weapon.

Example

Minstrel Jezkier wants to make a good impression on just spotted lovely chit named Monique, with lips like corals, eyes blue like lakes, waist slim like of hornet and quite graceful butt. The seducer put on his most charming smile and goes for the girl. Storyteller decided for the final solution, a talking check, since player, roleplaying Jezkier, acts like a rheumy and low person with manners of a drunk cobbler. The bard got that skill on **good** (3) level, so is his Suave and the base difficulty of roll is decided as serious (5) - after all, the girl is already slightly put off. Unskillfully roleplaying player is making a roll of 3d6. He needs $5-3=2$ successes. The dices read "2", "5" and "6" - and the last one on the Fate Dice! Bard not only gathered the required successes, but his personal charm seems to shine brighter than usually. The girl not only starts to see him as attractive, but even thinks about engaging closer with him.

Following the strike, Jezkier tries to openly seduce the girl, which player can in no way roleplay. It takes then another roll for talking, related with the seduction. As we know, minstrel can is a **good** (3) talker. Base difficulty of roll is set on 4 (the girl is almost convinced). After modifying $4-3=1$ player rolls for Suave. It only takes a single success on any of the dices. But this time Jezkier has no luck - the dices read "2", "3" and on the Fate Dice "1". Since the following events of this adventure are not interesting for us, we leave the bard defending himself from attacks of angry girl.

[Standard box - mechanics]

Optional rules

Significant success

If during a check player will get more successes than needed, Storyteller may decide the action ended with outstanding performance.

Unlucky coincidence

In case when modified difficulty is lower or equal to 0 - which would mean an automatic success - Storyteller can still demand a check. If there will be no success and the Fate Dice reads "1", the action ended with regular failure.

[End of box]

Modifiers

Back when we were discussing skills, we already mentioned modifiers, affecting the base difficulty of rolls. Negative modifiers (with "-" sign) make the test easier, and positive (with "+" sign) harder. Which modifiers should be applied in given situation is Storyteller's decision.

After applying all the modifiers we get the difficulty of roll, which is affected with level of checked skill.

[Standard box - mechanics]

Rounding

During the play there will be many things to calculate - divide, multiply, rooting... Well, there will be no rooting. Anyway, when we are rounding and there is no information to do otherwise, it should be always a rounding down to closest whole number.

[End of box]

Opposed checks

There will be countless situations, where two characters will compete each other. For example, one of characters may use *shrewdness* to see if the letter from brother wasn't *falsified* by someone. In such case the base difficulty of roll (decided by Storyteller) must be increased with number of successes beyond required during the skill check we want to oppose. [Clear and transparent, right? Luckily, there is an example which explains how this thing work in practice]

Attention: When we are writing about opposed check, we first put the skill that must be opposed, so the first one to check. When only one skill is listed, we roll a check of the same skill for both characters.

Example

Minstrel Jezkier, who seems to have a streak of bad luck, was unlucky enough to meet Monique's admirer. That guy - named Osim - didn't want to inflict any harm to our bard, but simply scare him off. Player decided it would be the best to make an opposed check for proper skills. Osim got **average** (2) Suave, but **good** (3) browbeating. On the other hand, Jezkier got **excellent** (4) Will, but **poor** (1) cold blood. Base difficulty of roll for browbeating is average (4), so modified by Osim's skill it will be $4-3=1$. Osim rolls 2d6 and gets "4" and "5" - two successes, which is one more than required. Now Jezkier, if he doesn't want to run away screaming like a sissy, must check his cold blood with difficulty of 5 (average [4] plus one more from additional success of his opponent). Since the bard is poor at given skill, the modified difficulty of roll is 4! As you can see, he has very low chances to resist Osim. Player controlling Jezkier rolls regardless. The dices read "5", "5", "4" and "3" - one success short! Our poor troubadour is forced to hit tails and run to... but that's another story!

The Sword of Destiny

Book of Combat

Geralalt side-jumper, spinning in instant pirouette, the striga bounced off him, also spinning and slashing air with claws. She didn't lost her balance, attacked again, instantly, from half-turn, snapping teeth right before Geralalt's chest. The Riv jumped in opposed side, changing the direction of his turnover three times in whirr pirouette, confusing the striga. Jumping away, he strongly, but without a swing, hit her on the site of the head with silver spikes attached to his glove.

"The Witcher"

World of "**The Witcher**" is standing on sword's edge. In deep forests, caves and burial ground live bloodthirsty monsters. In dark streets and alleys are lurking even worse monsters, lavishly calling themselves humans. Willingly or not, characters will have to fight. Fighting for lives - theirs and their dearest. Fighting for honour, cause, motherland.... or money. Rules listed below are to help them with that.

Movement

During each round of combat each of fighters may cover distance defined by their fighting pace and take any action after that. Characters may also cover twice or even bigger distances, but will be unable to conduct any action after that.

Combatants who wants to move and take action can't split moves. It means that first they must cover decided distance and take an action. Or take the action first and then move. Even if they didn't move over the whole distance defined by their fighting pace, they can't move anymore. In other words: A character can't move, taka action and move again.

Physical defence

Each character taking part in combat has PHYSICAL DEFENCE. It is a sum of modifiers taken from Agility (check frame "Modifier of physical defence" below) and value of corresponding skill - *armed* or *unarmed combat*. Use of so called improvised weapons also falls under *armed combat*.

[Standard box - mechanics]

Modifier of physical defence

Agility level	Defence modifier
1-2	1
3-4	2
5	3

[End of box]

During shooting only modifier from Agility is taken for account, sometimes influenced with other modifiers like carrying a shield (check "Shooting and throwing", page 74).

Example

Mercenary Svarte Funkerheall has **average** (2) Agility and is **good** (3) with armed combat. His defence in armed fights is thus $1+3=4$

Scoring a hit

To hit an enemy, player must roll SUCCESSFUL CHECK of appropriate skill. In such cases modified difficulty of roll will be equal to defence of enemy minus value of skill used by character. In case of armed and unarmed combat it will be a check of Dexterity, and in case of shooting and throwing - Perception.

Example

Svarte is fighting with his sword against other mercenary, Caspar from Mountains. His opponent have defence equal to 5 (**good** Agility gives 2, **good** armed combat - 3). Thus to hit

Caspar, player controlling Svarte with **good** (3) armed combat must roll a successful check of Dexterity with difficulty equal to 5-3=2.

Svarte got **average** (2) Dexterity, so player is rolling 2d6 - each dice must score "4", "5" or "6". Fortune is on mercenary side - two "4". The Fate Dice didn't score "6", so it had no influence on the outcome of this strike.

[Standard box - mechanics]

Optional rules

It may happen that opponent's defence - after calculating all modifiers - will be equal to attacker's skill. In such cases Storyteller may decide that a roll is still needed (read frame "Unlucky coincidence", page 63), but only using the Fate Dice. If it scores "1", attacker missed.

There will be also countless situations where opponent's defence will end up so high that difficulty will be higher than Dexterity or Perception of attacker. Theoretically scoring a hit is impossible in such cases. Storyteller may still decide to give player a chance. Fate Dice can be also very useful here (look "High difficulty of roll", page 63).

After all so well trained fighter like Geralt shouldn't have any troubles with average inhabitant of Rivia. And yet thanks to certain fatal circumstances he was grievously wounded...

[End of box]

Scoring a hit on laying enemies

It's much easier to hit laying person. If a knocked over is still defending (e.g. rolling on the ground), the defence is lowered by 3 (look "Situational modifiers", page 79), but it will still require a hit roll. If the laying is not moving (unconscious, asleep etc.), hit is automatic. Attackers may also decide which part of the body they want to attack (look "Place of hit", page 70). Of course Storyteller must first allow that.

Combat Points (CP)

Combat Points represents practical part of trained fighting skills and natural capabilities of fighters. They are a sum of endurance, agility, fluency of movements and training. Each character has defined pool of Combat Points, equal to doubled sum of Agility, Construction and shooting, throwing, armed or unarmed combat (we take the higher of them all **[We are jumping a bit ahead here. It wasn't till expansion about dryads that shooting and throwing were counted for Combat Points, but since our goal is to translate the whole game with its expansions, we treat this one as correcting a mistake]**). CP are used for combat manoeuvres more complicated than standard slash/thrust or hitting someone with fist or kicking. When all CP are used, a character can still fight, but won't be able to do anything special.

CP can be used for more than just combat manoeuvres. Attackers may declare before each roll that they use more points than needed (e.g. when performing a manoeuvre) or just spend points for given attack. This means a character put more effort in that manoeuvre or was more precise with the strike. Each CP can be used to add ONE to the outcome of any SINGLE dice used for roll. You must remember that you can add only 1 to the dice, never more. Decision to which dices the 1 should be added is made by players after the roll, but amount of points spend must be defined before the roll. In other words: After the roll is made, the amount of "3" treated as successes will be equal to amount of spent CP.

Combat Points can be regained in two ways. First of them is 8 hours of continuous rest (like sleep), after which the pool will be refilled to maximum. Second requires to use *concentration*. After a hour of continuous meditation will regain a Combat Point for each level of that skill. Both methods can be combined. But never forget that only a single rest a day will allow to

restore the whole pool of CP and Storyteller may limit amount of meditations or simply make them impossible in given circumstances.

Example

Known to us already mercenary Svarte Funkerheall got **average** (2) Agility, **excellent** (4) Construction and he is **good** (3) with armed combat, while **average** (2) with unarmed combat. From skills we take the highest, so armed combat. Pool of his CP is then $(2+4+3) \times 2 = 18$. During his journey through mountains Svarte met Caspar. Since he had no place to run away, he decided to face his opponent. Instantly he spent 2 CP in his first strike. In roll of 2d6 the dices read "2" and "3". Unfortunately, only one of spent points was used, since $2+1=3$, which is still not a success.

Using Power

Witchers are unique fighters. They can use Arcane Points (check book "Something more", page 87) just like CP, so "paying" with them their manoeuvres etc. AP should be treated as if they were expanding the pool of CP.

Time

We divide combat on short periods of time, which we will call CLASHES (rounds). Each clash is an attack and defence for each of adversaries - so an action of all fighters. While hits can be made really fast, each clash takes about 10 seconds. Of course in reality it works much different, but remember that we are talking about game world.

Attention: Combat manoeuvres should be declared before they are performed.

[Standard box - mechanics]

Optional rules

Increasing defence

Each character using skills *armed* and *unarmed combat* can increase own defence, but simultaneously decreasing chances of hitting opponents. But maybe this will turn out as the only way to survive.

Players must declare that their characters are GOING TO DEFENSIVE. In such case from the moment characters started to defend themselves till the change of decisions, their physical defence is increased. How much? Exactly by the same value as their *armed* and *unarmed combat* (so **good** skill will allow to increase defence by 3) - we take the skill that is currently used. Unfortunately, going for defensive is made on price of attacks. Each point of increased defence will make hitting your enemy harder by 1 point.

Increasing attack

Attacking characters using *armed* or *unarmed combat* may increase chances of hitting opponents, but on price of own defence. By doing so they may have better chances of breaking resistance of their enemies.

Players must declare that their characters are GOING TO OFFENSIVE. From the moment characters started to push till the change of decisions, chance of scoring a hit is increased by level of armed or unarmed combat (so **excellent** skill will decrease difficulty of scoring a hit by 4). Of course we take the skill that is currently used. Each point used for attack decreases by 1 physical defence of attacker.

Notes

Note 1: Each round of defensive/offensive costs a character 1 Combat Point.

Note 2: You can go into defensive/offensive only during combat. It's not possible to do so when a character is casting a spell, praying or using a sign. In other words - it's only possible during *unarmed* or *armed combat*.

Note 3: Character in defensive/offensive can't perform any combat manoeuvres or charge. They can still *dodge*.

Note 4: Modifiers for hitting and defence should be taken from round to round of a character who went into defensive/offensive.

[End of box]

Initiative

At the beginning of combat each participants roll d6 and increase the outcome by their Perception. Character with highest score acts as the first and after that - in decreasing fashion - all the remaining characters. In case of equal outcomes, character with higher Agility is faster. If in such case Agility is also equal, characters are doing their actions simultaneously. When it's turn of given character, player (or Storyteller, when it's a monster or background character) decides what action is taken. Then appropriate checks are made.

Attention: Initiative is decided for the whole combat.

Delaying actions

Players may decide to delay actions of their characters. In such case when it's their turn, they declare they awaits the outcome of events. They may for example declare their character is standing with drawn bow and awaits for first movement of enemies - they will act at first provocation. Or they may decide to wait for enemies attacks to *dodge* them or - when the strike missed - attack themselves.

Attention: Storytellers can't allow delaying actions when players declare "I'm waiting till he does something". Players must be very descriptive when their characters will take their action.

Increasing initiative

There will be countless situations where players will want to act as a first in the round. In such cases they may use the whole action of their characters, after which in next round they will behave as if their initiative was equal to 6 plus Pe. Thus characters will perform their actions according to their new place in queue, using new value of initiative. [This one is vague - does it mean the initiative was changed for the whole combat? Does it mean new initiative for single round? We will never know - authors never clarified this one in any of interviews or discussions]

Vitality and it's stages

As we know, VITALITY (vit) of characters is linked with their Construction. They may survive amount of damage (dam) equal to 20 plus Co x3. But with each new injury their overall state will deteriorate. Thus vitality should be divided on four STAGES (or states): healthy, beaten-up, wounded and dying (referred also as first, second etc.).

This division is put in "Table of vitality and it's stages" on next page.

[Standard box - mechanics]

Table of vitality and it's stages

Construction	Vitality	Healthy (1.)	Beaten-up (2.)	Wounded (3.)	Dying (4.)
Poor (1)	23	6	6 (12)	6 (18)	5 (23)
Average (2)	26	7	7 (14)	6 (20)	6 (26)
Good (3)	29	8	7 (15)	7 (22)	7 (29)
Excellent (4)	32	8	8 (16)	8 (24)	8 (32)
Legendary (5)	35	9	9 (18)	9 (27)	8 (35)

Attention: In brackets we put sum of damage, which characters must suffer for their condition to change. For example, when character with average Construction will suffer more than 7 damage, he will be beaten-up. When he will receive another 8 (15 in total), he will become wounded. Until the sum of damage won't exceed 20, the character will be still (already?) wounded.

It's easy to see how stages are counted. When total of vitality is divided by four, each stage takes 25% of that. If it's not possible to divide it by 4, we increase by 1 healthy stage, beaten-up and so on - until the rest from quotient is used.

[The kicker? Average character with basic weapon deals between 3 and 14 damage. Surviving third attack requires a sturdy armour for most of humanoids. Surviving projectiles... well, good luck]
[End of box]

Effects of injuries [aka Why this system is lethal]

He woke up and with surprise noticed the pain teasing his thigh was gone, and the thudding, skin-stretching swelling was gone too. He wanted to reach with his arm, to touch, but he couldn't move (...) He was tightening and expanding fingers, rhythmically repeating in thoughts no, no, no, no I'm not... Paralysed.

"Something more"

Of course the most obvious effect of high amount of sustained damage is death of a character. But the more injuries are accumulated, the harder it gets to perform different tasks.

Healthy and beaten-up characters don't have any problems and may do whatever they want.

Wounded characters got difficulty higher by 1 for their rolls linked with physical activities.

Dying characters got all their check harder to perform by 1. Not only that, but in the latter two stages, skills are accordingly lowered by 1 for physical and then all abilities. In case of casting spells things work slightly different - read on page 92.

Injuries may also affect each body part - check "Place of hit" on next page.

Attention: Dying characters must get a proper medical attention in less than a hour - or die. In other words, someone with skill *healing* or capable of using healing magic must take care of such characters.

Example

Svarte has excellent (4) Construction, so his vitality is $20 + 4 \times 3 = 32$. Stages of his health look this way: if he sustains 1-8 damage, he will be still healthy; 9-16 - beaten-up; 17-24 - wounded; 25-32 - dying. Inflicting him even a single point of damage more than 32 will kill him.

During his encounter with Caspar from Mountains, Svarte received 7 damage, so he remained healthy. Bad luck was following him, as before he got any chance to heal, Caspar's companions show up. Svarte decided he has no chances and retreated on previously spotted position, but he still managed to receive an arrow, which dealt another 4 damage. In total that gives 11 damage, so he's beaten-up, but it's still nothing to be afraid off. But our mercenary is really unlucky, as soon enough he encountered highway thug, who beat his every bone, dealing another 8 damage. Poor Svarte suffered in total 19 damage, so he's now wounded and must be very careful. If he receives more than 5 damage, he will start being dying.

[Standard box - mechanics]

Place of hit

2d6 Body part

2 Head*

- 3 Left leg
- 4-5 Left arm
- 6-8 Torso
- 9-10 Right arm
- 11 Right leg
- 12 Torso**

* Attacks for head are treated like critical (page 74)

** Critical hit

[\[End of box\]](#)

Place of hit

During fight hits and attacks are usually aimed at random. Fighters are trying to bypass blocks, look for open etc. Thus place of hit may be decided at random, by rolling 2d6 and checking the result in above frame. It simply means our character managed to attack this part of enemy's body that wasn't guarded.

Of course none of body parts is "immortal". Thus damage must be counted in two ways. First, all sustained injuries sum up, which affects state of health of characters. Second, damage inflicted to any body part also sums up. Thus when opponent hit our character in right arm, the damage will be both for the arm and overall health of that character.

If damage sustained by given body part (aside from torso and head) will go beyond beaten-up - so they will become wounded - a character can't use that limb till it's healed. And if the damage is big enough to go dying stage, it should be assumed the limb was lost.

It works slightly different with attacks aimed for head. If head trauma goes to wounded, character falls unconscious. If it goes to dying, well - bye bye, head...

Damage dealt to torso only affect overall state of health. Thus torso sums up all injuries sustained to any part of the body. (check "Character sheet", page 57).

Attention: All damage coming from diseases, bleeding, magic, poisons etc. are usually treated as "on torso".

Example

As we know, Svarte has 32 vitality. Fighting with Grey Giant, he received 5 damage on right arm (it's still healthy), 17 on left (which now hangs limp aside Svarte's torso) and 9 on torso. In total - 31 damage "on torso"! So he's dying and just single step from death...

Overall note

It should be noted that rules about place of hit and sometimes even those about vitality stages should only be employed in important duels, in final fights of a story or when facing main antagonist. In remaining, less important engagements or brawls it's better to treat all attacks as for torso and everyone is fighting without injuries till falling unconscious.

[\[So the authors were fully aware what they were doing here\]](#)

Stuns

The witcher hit with speed and strength of a lightning, attacking frontally, extending his arm at full length. Heavy blade meet with a clang with Tailles' sword, deflecting it so hard it hit him directly in the face. The knight howled, fell on his knees and touch the grass with his forehead.

"The Voice of Reason 7"

There might be situations when characters don't want to harm their opponents too much - they want to eliminate them, but not outright kill. In such cases players may declare they just want

to stun/neutralise their enemy. Inflicted damage will be reduced (subtract 3 from the outcome of damage roll, with minimum of 1 damage) and person attacked in such way will fall unconscious when reaching dying stage. All damage inflicted with intention of stunning will be healed in next 24 hours to beaten-up stage. The remaining injuries must be healed in standard way.

Note 1: Difficulty of hits when character is trying to stun someone is increased by 1 (it can be assumed defence of opponent is increased by 1) when using blunt weapons and by 2 for any other type of weapon.

Note 2: Projectile-based weapons can't stun. But it can be achieved with certain throwing weapons.

Healing wounds

- Just a bandage won't do (...) We need a healer, priest, qualified medic...

"Last wish"

Sustained injuries can be of course healed. Healthy characters after a whole day (24 hours) of constant rest will heal "themselves" from all their wounds. Beaten-up characters will take four whole days (three to become healthy and another one to restore to full health). Of course first their wounds must be tended.

Things look different for wounded and dying characters. They won't heal by themselves - they need professional care. Healing a whole stage of health will take a week, spend on laying in bed (so from dying to wounded - a week; and second one - from wounded to beaten-up).

Aside from that, such characters must be tended by medics with at least **good healing**. People with this skill on lower level may also try to help wounded. But Storyteller may declare *healing* check with difficulty of 6 for dying and 5 for wounded characters. Healing dying characters will require two checks per week, while wounded - single. Such characters can also be healed with magic or by using skill healing, but it won't instantly change their current stage of vitality.

If wounded characters [**wounded in sense being below half of their health, not wounded as stage of vitality**] are under care of person with *healing*, each 8 hours of care will heal amount of vitality equal to medic's skill. Such healing won't change stage of vitality - characters will always remain with one wound in their current stage. For example, wounded character with **good Co** will always have 23 injuries before his health improves. [**note that this game is not counting how much health remained, but how much you are lacking**]

Stage of vitality may be improved more quickly, by a check of *healing*. First the patient must be healed so only a single point of vitality is separating from next stage of vitality. Then a healer must perform a check of *healing* with base difficulty related with current health stage (6 dying, 5 wounded and 4 beaten-up). If the check is successful, the stage will improve and the "border" point of vitality will be also healed. But if the check is unsuccessful, the patient will receive d3 of new injuries, which can't be restored for next 24 hours, unless magic is involved. Such fast improvement of vitality's stage can be performed only once during the whole therapy.

Attention: Aside from magic and fast improvement of health stage there are no other means of healing. This means that a dying character can only be healed with magic, fast improvement or by laying in bed for a long time to restore vitality.

Healing restores vitality "on torso" and on each body part (look "Place of hit", page 70). So when we take a character that lost 7 vitality in total and is wounded in hand for 3 points to heal him for 2 points, we will restore his "torso" to 5 injuries and to 1 on limb.

[**Standard box - mechanics**]

Optional rules

To ease

Early on it's better to skip rules about stages of vitality. Fights will be faster and easier to perform. Also healing will be easier - just ignore stages and assume that: 24 hours of constant rest will regenerate 5 vitality; 8 hours under care of someone with *healing* will restore vitality equal to skill level (look also on page 36).

[To be honest, we rarely use other rules than this simplification - the game is simply lethal with full rules and it's no fun to produce 2-5 new characters for each session]

To hinder

Storyteller may decide that wounded and dying characters should check their *vigour* (modified accordingly) with difficulty of 5 and 6 respectively. If the check is successful, characters don't need to take effects of their injuries into account. But when the battle is over, they receive additional three damage (they weren't sparing themselves, right?), which might outright kill them.

Attention: Such roll can be made only once per fight and it consumes an action of character.

At death's gates

There will be numerous Storytellers that may notice character dying too quickly. For them is this optional rule. If characters will suffer more damage than their healthy stage (so 6 for **poor**, 7 for **average**, 8 for **good** Construction etc.), they are at death's gate. Such characters can't do anything aside slowly bleeding to death. If they won't receive any help for next three rounds, they won't die, but will fall unconscious for next 24 hours, weakened by the whole experience (unless someone healed them magically).

[End of box]

Example

As you recall, our wounded Svarte got 19 injuries. Barely alive he managed to reach nearest village and it's healer. He was good (3) at his job and after a week he restored our mercenary to beaten-up stage. Svarte decided to stay in the village for next three days for further healing. He paid the healer for that time too. Storyteller decided there is no point to extend the healing and decided that in 24 hours Svarte should be healthy. The mercenary thus got 8 injuries, is healthy and can go back on his journey.

Dealing damage

The witcher slashed him on side, above hip, spinned in half-turn, gutted him, pushing the blade, then evaded effortlessly wide and confused, desperate and graceless hit. The monster opened his fish snout without making a sound and disappeared under the water, in which crimson clouds started to expand. [Only when I'm translating it I've realised how mangled is Sapkowski's syntax and sentence construction - Majron]

"A little dedication"

We know already the effects of damage. We also know how to heal them. It is the right moment to learn how many we can inflict!

[Standard box - mechanics]

Combat skills

Fans of realism may decide that using battleaxe is different from slashing with sword. And they are right. But the game mechanics require certain simplifications, thus our skills allow to use all kinds of melee weapons, projectile-based ones and those meant for hurling. But we fully understand such rules may not be suitable for all Storytellers and players, thus they can divide on five subskills *armed combat* (accordingly: knives, lighter weapons, heavier weapons, two-handed weapons with pole-arms and improvised weapons) and three *shooting*

(bows, crossbows and slings). Those skills should be trained separately - thus a warrior may be **good** with *heavier weapons* and **poor** with *knives* while being **excellent** with *bows* and only **good** with *crossbows*. Still, combat manoeuvres are learned only once and for calculating of all factors the highest skill is taken.

[A moment for lengthy disclaimer from our team. This suggested division makes sense with next table, as melee weapons are divided by listed classes: knives, light weapons, heavy weapons and two-handed weapons. There were COUNTLESS attempts to revamp the fighting system, mostly done by people who only read lite version of the game, but none of them was even remotely close to being as simple and playable as original rules. What most of them did was simply different level of multiplication for vitality and damage and completely arbitrary set of rules. But what's most important in this game - it's not the weapon that matters, but who wields it. Skills and stats are MUCH more important than raw damage dealt by weapons. Smart-build for melee fighter allows to kill someone with anything from heavy weapons category in single strike, while the weapon itself deals measly d6 damage. Smart-build for ranger allows to kill a humanoid with a pebble (d2+1). So in this particular game adjusting weapons' damage, protection of armours and changing amount of vitality to "revamp" fighting is like trying to make your car drive faster by changing radio station you are listening to. We just hope that following rules are translated transparently enough to drive the point home, as the chief reason why we are doing this translation is our fondness with those rules in action and how they are able to show importance of training for fighters and not how flashy are toys they use.]

[End of box]

To deal damage, you first need to hit your enemy. After that everything depends on what kind of fight it is. Roll of dices determining number of inflicted damage is called DAMAGE ROLL.

- Damage dealt in unarmed combat are equal to d3 plus Strength of attacker plus potential modifiers [like armoured gauntlet used for boxing]
- Damage dealt in armed combat (thrown and melee) are equal to SUM of dices used by given weapon (look "Damage dealt by weapons" below) plus double the Strength of attacker plus potential modifiers
- Damage dealt by projectiles are equal to SUM of dices used by given weapon plus potential modifiers (i.a. Strength for certain bows).

[Standard box - mechanics]

Damage dealt by weapons

Weapons used for melee combat

Name	Damage
Knives*, daggers*, stones*	d2+1
Lighter weapons (clubs*, short swords, sticks, canes, hatchets* etc.)	d3+1
Heavier weapons (swords, sabres, cutlasses, rapiers, battleaxes, bludgeons, maces, short spears*, javelins** etc.)	d6
Two-handed weapons and pole-arms (two-handed swords***, two-handed axes***, pikes, glaives***, halberds***, guisarmes*** etc, but also lances****)	2d6

* This weapon can be thrown

** This weapon can be only thrown

*** To use this weapon it takes at least good Strength

*** This weapon can be used only while riding. It takes only one hand to use.

Ranged weapons

Name	Damage
Slings*	d3+1
Short bows	3d3+1
Long bows**	2d6+1
Composite bows***	2d6+5
Light crossbows	3d6
Typical crossbows****	4d6
Heavy crossbows****	5d6

* To damage dealt by slings you also add Strength x2, just like for stones.

** To use long bows characters must have **good** Agility.

*** To use composite bows characters must have good Agility and good Strength. Strength is also added to damage dealt by them.

**** You can shoot from typical and heavy crossbow only once per two rounds, reloading for the other.

Note 1: With Storyteller's permission, characters may buy a bow adjusted to their Strength. It means the draw is bigger and allows to shot arrows with more power. In such case characters' Strength is added to damage roll. Composite bows are treated by default as adjusted.

Note 2: Halflings using slings may use either *shooting* or *throwing* skill, picking higher of them.

[End of box]

When using any weapon, the most common modifiers will come from magic enchantment or quality of the weapon.

Example

Mercenary Svarte, with good (3) Strength, is using two-handed sword. Each time he hits his opponent, his damage roll is 2d6 and to the outcome he adds (so he can inflict between 8 and 18 damage). Attacking with knife he would deal 7 or 8 damage. Fighting unarmed, Svarte will deal d3 damage and to the outcome he adds 3 (so he will deal from 4 to 7 damage). Shooting from typical crossbow he will deal 4d6 damage (so from 4 to 24). Using composite bow instead he can deal 2d6+5 plus 3 (from his Strength), so between 10 and 20 damage.

Critical hits

When during a hit roll there will be more successes than required, each of them will increase the damage by +3 (those are always added in the end and never multiply, not even in case of critical hit).

In combat extraordinary success (look page 63) means a critical hit, which will double the inflicted damage. In other words, we make a damage roll with dices proper for used weapon, multiply it by two and then add modifier from Strength of character (and all other potential modifiers, like from additional successes).

Attention: All hits on head are treated as critical. When we attack head, the damage is automatically multiplied by two, just like written above. But when it's a critical hit on head, the damage should be multiplied by 3, not just 2.

Example

Svarte critically hit with his two-handed sword on torso. So he rolls 2d6; it's "7", which multiplied by 2 gives 14 - it's a critical hit. To this outcome player adds 6 (Svarte got **good** Strength), with final result of 20. The opponent thus receives 20 damage on torso. If Svarte score that critical hit on head, he would inflict 27 damage, probably killing his opponent on the spot.

Shooting and throwing

The arrow hit the eye, deeply stuck in skull, up in the occiput. The fletching was made with coloured yellow stripped flaps of pheasant's hen. The shaft was jutting above the tall grass.

"The Sword of Destiny"

[Standard box - mechanics]

Range of weapons (in meters)

Name	Close	Medium	Long
Stone	1-9	10-18	19-30

[We adjusted this one, as stone got range of TEN meters in total, which is atrocious. It makes sense with knives, as it's a difference how they hit you, but not with god-damn rocks that will hit you equally regardless of their own spinning It's even more justified given how range decreases damage]

Short spear	2-6	7-9	10-12
Light crossbow	1-20	21-40	41-60
Typical crossbow	1-50	51-75	75-100
Heavy crossbow	1-65	66-120	121-140
Long bow	2-40	41-100	101-220
Composite bow	2-40	41-150	151-260
Short bow	2-25	26-80	81-120
Javelin	1-10	11-30	31-40
Sling	2-15	16-40	41-100
Dagger/knife	1-5	6-8	9-10

[End of box]

In case of shooting and thrown weapons to see if the projectile reach its target, it only takes standard check of attribute linked with skills *shooting* and *throwing* - Perception - with difficulty lowered by the level of skill. Defence is only affected by Agility of opponents and shields (smaller ones will increase defence by 1, while bigger, like pavise, by 2; check frame "Armour" on page 76), of course only when they have chance to cover with them. Arrows, bolts, knives etc can be *dodged*.

Range of such weapons is limited - they are only effective on given distance and at different degree, depending on the distance between attacker and target. Hence we distinguished three categories of range: close, medium and long (check frame "Range of weapons"), expressed in meters. Beyond long range no projectiles can be hurled nor shoot. Opponents can't be hit at shorter range than close.

Depending on the distance are also chances of hitting and damage that is dealt. Scoring a hit in close range doesn't provide any modifiers. Shooting and throwing on medium range increase the difficulty of hit by 1 and the damage is decreased by 2. On long range, the difficulty of hit is increased by 2, while damage is reduced by 4. In normal circumstances attacker usually also see their target.

Attention: It may happen that after modifying dealt damage, the opponent won't be even scratched.

Shooting at crowd

Often characters will have to shoot (or throw) at fighting crowd. In such cases following rule should be applied. Each character or creature between the target and attacker increase the difficulty by 1. In case of failed check, but with enough successes to shoot anyone in the crowd, the projectile will hit one of the characters or creatures on the way.

Example

Svarte is fighting with two thugs, while their companion - with bow - is trying to shoot our mercenary. Both the thugs and Funkerheall got their defences derived only from Agility, providing them with 1 point. The archer is trying to hit Svarte, but the target is obscured by his two comrades, so the difficulty was increased to 3. The attacker is poor (1) shot, but has good (3) Perception. The difficulty of roll is $3-1=2$. Storyteller rolls 3d6 and gets "3", "2" and "5". The archer didn't shot Svarte, but got a single success, which is enough for his arrow to impale one of the thugs. No one said that it's easy bread to be a marauder...

Armour

Incoming person was clad in armour made of combination of iron plates and waxed leather. Domed, angular, black and blue breastplate was overlapping segmented faulds and short cuisses on thighs. Armoured spaulders were bristling with sharp, steel thorns. Also the densely grated visor and whole hounskull helmet were studded with spikes like conker pod.

"A Matter of Price"

Sole hit and damage rolls are not enough. The opponent may surely wear an armour, protecting him from blows!

[Standard box - mechanics]

Armour: protection and limitations

Type of armour	Protected body parts	Limitations ¹
Brigandine	Torso and underbelly	Mo, Ag
Chainmail coif ²	Neck	None
Open helmet ³	Head (but not face)	Pe ⁴
Closed helmet ⁵	Head (with face)	Pe
Chainmail hood	Head and neck (without face) ⁶	None

[As you can see, we've got a problem with terminology here. We hope the sole place protected by coif and hood will be sufficient enough to help you sort this out]

Chainmail/plate cover for legs	Legs and feet	Mo
Hauberk	Torso, arms, thighs	Mo, De, Ag
Chainmail shirt	Torso, arms (but not hands and neck)	Mo, De
Leather camisole	Torso (but not neck)	None

[Another tricky one. Original calls for "skórznia", which is this:

<http://slavia.internetdsl.pl/kram/skorznie.htm>

The closest thing we managed to produce was that leather camisole, but it's not even close. And this thing is by no means the same as gambeson]

Back/chest plate	Back/Torso (but not underbelly)	Ag
Plate armour for arms	Arms (without hands)	De
Gambeson, studded leather jacket	Torso, underbelly, arms (but not hands and neck)	None
Plate/chainmail gauntlets	Hands	De

¹ Which attribute is restricted by wearing given armour (which decreases their value by 1 - check below for more information).

² Attached to lower parts of helmet.

³ For example a kettle hat or cervelliere

⁴ Only hearing

⁵ E.g. great helm or hounskull

6 The hood is on soft quilt and protects just like soft armour (1), but worn under helmet, it sums up with its protection (which gives us 3 parry).

Attention: Limitations coming from putting on different parts of armour are summing up, but only for the attribute they affect.

[End of box]

[For sake of not sitting with dictionary and consulting with local reconstruction group, as for now we skip this table. It contains list of different types of armours, which parts of body they protect and which attributes they may affect. It has barely any impact on a game as such, but is tiresome and time-consuming to translate.]

For simplicity we divided ARMOURS on three groups: soft/leather, chainmail and plate mail. Under those names will be countless types of armours covering different body parts - for example breastplate (torso), chainmail shirt (torso and arms), long chainmail (torso, arms, tights), full plate or chain mail (whole body), brigantine (torso) - check also "How to wear armour?", page 77 and "Armour: protection and limitations" above]

If body part hit by attack was protected by armour, number of inflicted damage should be lowered by PARRYING of given protection (check frame "Armours", page 76). If the armour is worn in layers (eg. plate armour with chainmail or chainmail over gambeson), the value of parry is ADDED UP.

Unfortunately, wearing some types of armours affects movement. It applies to chainmail and plate armour - the first is very heavy, the second is much lighter, but rigid. Wearing them may DECREASE Movement, Perception, Dexterity and Agility by 1 (look frame "Armour: protection and limitations" above), which will of course affect also secondary parameters or even certain skills (check frame "Skills and armour"), but it doesn't affect number of dices used by armoured character for hit rolls **[The underlined section took us few hours to decide how exactly the rule should be interpreted - it's VERY messy in Polish as it lacks vital notation who's dices aren't affected. After analysing the sentence, context and reminder of the book and it's expansions and going as far as consulting it with local reconstruction group we decided that current state was intended - characters wearing armour is simply used to its limitations in combat, so they aren't bothered by them, but outside of combat it's simply hard to perform different tasks in them, thus outside of combat the armour piles up the limitations]**. It's easy to calculate that wearing both plate and chainmail will decrease attributes by 2.

Attention: Of course moves of fully armoured character, which means armour protecting torso (breastplate, cuirass with chainmail) and limbs (upper and lower) and helmet, will be limited. It will make combat manoeuvres harder (check below) and aiming (check page 80) and dodging (read at page 78), increasing their costs by additional 1 Combat Point.

[Standard box - mechanics]

Armours

Name	Parry	Putting on*	Putting off
Soft armour	1	1 minute/1 minute**	5 rounds
Chainmail	2	2 minutes**/2 minutes**	1 minute
Plate mail	3	5 minutes***/4 minutes***	4 minutes**
Helmet****	2	1 round/1 round	1 round
Shield*****	2 (1)	0	0
Pavise*****	3 (2)	0	0

* Before "/" mark we put normal time of putting the armour on. After - putting it on hastily, in hurry, but that will affect the protection given by the armour. By game mechanics it means that only torso is protected and that parry is decreased by 1 (the only exception are soft armours, which always provide 1 parry). In case of plate armour only breastplate or even just cuirass are worn (parry on torso - 2; rest of body - 0). Chainmail can be put on relatively quickly, as it fits over the body with own weight and thus protects always in the same manner.

** If there is someone to help a character to put the armour on, required time can be halved.

*** Someone must help a character to put this type of armour.

**** Protects only head.

***** Protects torso, head and the side of body where it's held. Attention: Shields increase physical defence against projectiles by number from bracket. Of course they provide both parry and defence in the same time.

Attention: In column "Putting on" and "Putting off" we put rough estimation of needed time to wear and get out of armour (which may be important when landing in water). "0" means that shields can be discarded instantly.

[End of box]

When it comes to shields (pavise included), they make use of two-handed weapons and some pole-arms impossible (look "Weapon and manoeuvres", page 83). But they provide both parry and defence against ranged attacks and even some spells.

Example

Caspar fighting with Svarte is wearing a gambeson and helmet, while hiding behind a shield. His parry thus is 3 on torso and parts covered by shield, 4 on head and 1 in the remaining spots.

[Standard box - mechanics]

Skills and armours

Here is the list of skills that are affected by attributes lowered by armour:

Agility: Acrobatics, Flexibility, Sneaking, Climbing, Performance: dance

Dexterity: Characterisation, Falsification, Prayers, Magic, Craft (all based on De), Art (all based on De), Cracking, Performance: playing on instruments, Witchers' signs

Perception: Lip reading, Listening, Searching, Spotting, Art: composing, Tracking

[End of box]

[Fancy box - fluff]

How to wear armour

Combining armours is common and obvious, everyone wants to be protected as much as possible. But there are certain limitations of this process, rooting in the design and materials used for protection. Just like socks pulled over shoes won't do much good, badly combined armour won't protect against attacks (if it will be even possible to put it on).

Combining armour is guided by those simply rules:

- CHAINMAIL is worth the hassle only when combined with some soft armour, which includes gambeson or some thick caftan, made of leather or cloth. Only lunatics wear chainmail directly over their body and regular clothes.
- PLATE ARMOUR or BRIGANDINE by themselves provide good protection, but can provide horrible abrasions, they go with some soft armour. This also works as padding, helping to soak force of impacting hits. Usually people wear also chainmail underneath (of course also over soft armour).
- CHAINMAIL HOOD put on bare head (if is the only protective gear) not only won't protect at all, under the force of impact may in fact drive in wearer's head. It should be worn over at least three hoods made of wool, but often they are outfitted with quilted

coif for padding, made just like gambeson. If the chainmail coif is part of the helmet for additional protection, it still goes with some additional padding.

[End of box]

[Fancy box - fluff]

Armours, coats of arms and adornments

It's common between nobility and knighthood of all countries to wear their coats of arms and house emblems on their weapons or armours. But they are NEVER painted on armour's plates. Painted or weaved pattern is made of thin cloth or other fabric and riveted to armour or let under mounting slats. In case of soft armour it's common to put over it tunics or tight caftans. Decorated in such way armours are colourful and embellish and during the heat of battle allow to recognise friends.

[End of box]

Aiming

Geralt stooped in quick swing. The one-inch iron ball whistled sharply in the air and with a crack hit the devil right between horns. The creature fell onto its back like struck with a lightning.

"The Edge of the World"

If players want to strike specific body part and their characters aren't performing specific manoeuvres (like *incartata*, which always go for legs - check "Manoeuvres for armed combat", page 82), they may aim freely. In such case, the difficulty of hit is increased by ONE (just like the opponent had higher physical defence) when aiming for arm or leg. Aiming for head, neck or hands provides a modifier of TWO. Going for eyes, fingers or feet will provide a modifier of THREE. Depending on situation and Storytellers' will those modifiers may be increased.

Same applies to shooting and throwing - difficulty is increased by ONE, TWO or THREE (de facto increasing physical defence of opponent).

Note 1: Each aiming (which means attempt to hit specific body part) will cost 1 CP.

Note 2: Character wearing an armour covering torso (plate or chainmail) and limbs (upper or lower) and helmet must pay additional 1 Combat Point (so 2 CP in total).

Dodging

Characters with skill *dodge* can after being hit declare to evade it instead of attacking - of course if they still have an action in that round (read "Actions", page 60). Successful *dodge* requires winning an opposed check of attacker's skill and *dodge* of character. Success in this check means that character wasn't hit and - what comes with it - didn't sustain any damage. Characters with **good** (3) *dodge* don't require to use their action anymore to perform dodges. In other words: they can attack, cast a spell etc and perform a successful *dodge* against opponent's attack. If the dodge ends with failure, it will cost next action. [So never dodge and then try to do something more - Żorż]

Note 1: Dodging can be performed only once per round, regardless of skill's level.

Note 2: Each attempt to dodge cost 1 CP.

Note 3: Characters wearing other armour than soft covering torso, limbs and head must pay additional 1 Combat Point (so 2 CP in total).

Example

Fighting with Caspar from Mountains, Svarte Funkerheall got **average** (2) Agility and Perception, **good** (3) *dodge* and **good** (3) *armed combat*. Thus Svarte's defence is 1+3=4, but

he decides to dodge opponent's attack. Attacking him Caspar must perform a roll with difficulty $4-3=1$. In 3d6 roll the dices read "3", "4" and "5" - two successes, which is one more than needed. Base difficulty of dodge will be 4 (Storyteller decides that the situation doesn't require additional difficulty than average - Svarte got enough place to evade) plus 1 for additional success of Caspar - 5 in total. This difficulty is modified by Svarte's dodge: $5-3=2$. To dodge the attack, player controlling Funkerheall must in 2d6 roll get two successes. He's lucky, as each of dices reads "5"! Svarte managed to evade Caspar's dreadful axe!

Surprise

It's always easier to attack enemy who is not suspecting the attack. Surprised person can't defend properly and won't react instantly (in first round of fight the surprised lost their action). When a character managed to sneak closely without being noticed or simply attacked out of the blue or used any deception, defence of opponents will be reduced to 1 (regardless of Agility or skills) and they can't retaliate in the first round.

Attention: Storyteller may decide that defence of surprised creature is higher when taking into account in-born properties or magic influence.

Falling down

Countless times character may end up on the ground in fights. In such cases they are easier to hit (check "Situational modifiers", page 79), and it gets harder for them to act (all checks gain get their difficulty increased by 2). If the situation isn't unusual, toppled over character may rise again, but it will take the whole action, not allowing to do anything else.

Grabbing

It will as common to end up in clenches of some monster or to catch someone else (read "Manoeuvres for unarmed combat", page 80), which will allow to grab the opponent. Depending on Storyteller's decision, grabbed person may perform certain actions other than trying to get free. But usually they remain completely defenceless and may only hope for their companions' help. Damage inflicted during grabbing is counted "on torso", while armours protect against it only in halved efficiency (half of parry, rounded down, never below 1). Victim wishing to get free must perform an opposed check of *unarmed combat* of grabbing person or creature and own *acrobatics*, *flexibility* or *unarmed combat* with base difficulty of 4 (or higher, when decided by Storyteller).

Attention: Getting free from a grab - using mentioned above check - will cost an action.

[\[Standard box - mechanics\]](#)

Situational modifiers

During fights, combatant don't just stand motionless one against another and combat is not held in perfect conditions. Fighters move, stop, one higher, other lower etc. There are also fights in streams of rain or in darkness. All such elements affect difficulty of hit rolls.

Attention: "+" means increased difficulty, whole "-" means decreased. They can be treated as bonus or penalty to defence.

Situation	Armed/unarmed combat	Shooting/Throwing
<i>Defender is</i>		
running	none	+1
invisible*	+5	+5
stunned, lost balance	-1	-1
encircled by 3 or more	-2	none
toppled over	-3	+2
escaping, climbing etc.	-2	-2
hidden		

up to 25% of body	+1	+1
25-50% of body	+2	+2
50-75% of body	+3	+3
75-100% of body	+4	+4
surprised	1 defence	1 defence

Attacker is

running	+1	+1
mounted	+1	+2
invisible	-2	-2
blind*	+5	+5
higher	-1	none

Environment**

Storm	+2	+3 (or impossible)
Complete darkness	+5	+5
Strong wind	+1	+4 (or impossible)
Slippery ground	+2	+2
Moonlight	+2	+3
Torchlight, dusk	+1	+1

* Attacker must guess where the enemy is or use other senses to guide

** Affects everyone taking part in the fight

[End of box]

Charge

Each character - especially those mounted - may perform charges. It will increase damage of that attack, but also opens for retaliation. To perform a charge a character must gain momentum - it will cost an action and such character must run for at least 10 meters toward enemy or gallop for 30. In next turn, in their attack, the charger reaches the opponent, attacks and simultaneously stops when on feet or slow down when mounted. Momentum of such attack multiplies the modifier coming from characters' Strength (or their mounts, which for horses is 4) by FOUR (and not by two, like in normal attack), Unfortunately, defence of charger, from the moment the charge is initiated and till next action, is decreased by TWO. When charging on feet, any weapon can be used. When using a mount, it can only be made with spear or lance (and they are usually broken after attack).

Note 1: Charging will cost 1 CP, when character use pole-arm or two-handed weapon. In other cases (lighter and heavier weapons) the cost is 2 CP. Of course is hard to imagine someone charging with dagger or stone...

Note 2: When charging, it's impossible to dodge, go to defensive or offensive.

Fighting with two weapons [Please note that this game is talking about serious version of dual-wield fencing. Without countless perks and special moves, a character can't attack with two weapons at once nor twice per round and it's not an easy thing to do even when possible. By basic rules there isn't even a possibility to do so]

There are numerous warrior on the Continent who can fight, wielding a sword in one and dagger in second weapon. Players' characters can also do so. But fighting with two weapons is under certain restrictions:

- First of all, "basic" hand (usually right) can wield weapons from groups: knives, lighter weapons and heavier weapons. The other hand (most likely left) can only hold lighter weapon or knife.

- Secondly, all hit rolls are harder to perform. Attacks with weapon held in "basic" hand has modifier of 1 (like defence of opponent was increased by 1) and attacks done with second weapon are modified by 2 (like defence of opponent was increased by 2).
- Third, fighting in such way you obviously can't use shield.

Fighting unarmed against armed opponents

When characters are fighting unarmed against someone wielding any weapon (but not improvised one - it must be something purposefully created for combat, like sword, mace or axe), their defence derived from *unarmed combat* is decreased by ONE. This rule portrays advantages of weapon's reach and speed of attacks with it.

Combat Manoeuvres

True virtuoso of fight resembles a dancer performing different figures. Attack, lunge, leap away - those are the most simplistic elements of clash. Each level of *armed combat* or *unarmed combat* allows to employ more complex manoeuvres. They are all those aimed kicks and blows or vibrant names of fencing figures that we all know from books of Andrzej Sapkowski.

Of course in given round (using an action) character can perform only one manoeuvre, unless the description states differently.

Characters don't know automatically all manoeuvres associated with given level of skill. They must be bought independently. When they are bought during character creation, their cost is equal to costs of performing them in Combat Points, but they use points for skills as "currency". When players want to grant any of the manoeuvres to their characters later, they must use as much PRO as the cost in CP x10 (read "Proficiency points" on page 55). As you can deduct, manoeuvres costing 0 CP are known to everyone and everyone can perform them. In tables containing manoeuvres (look pages 81 and 82), they are listed with skill requirement, name of the manoeuvre, it's cost in Combat Points, how it affects defences and effects of it. Under defences, two numbers are provided - one for attacker and one for defender. Plus ("+") means the defence was increased and it's harder to score a hit; minus ("-") - that it's lowered. Thus note "-1/+2" means that attacker lowers his defence by 1, while defender increase his by 2 (simply put, performing certain manoeuvres fighters are exposing themselves, while it's harder to score that specific hit). Those modifiers affect only attacker and defender and it should be used until in next round the attacker will have his action.

Note 1: When character performing a manoeuvre is attacked by more than one opponent, such character will have defence adjusted against all of opponents.

Note 2: Players must declare use of manoeuvre when it's their turn for action. Then they spend required CP and try to hit their opponents. Failed hit roll means the manoeuvre wasn't successful and spent CP are wasted.

Note 3: In given round only single manoeuvre can be performed.

Example

During character creation player controlling Svarte decided to buy a manoeuvre called *balestra*. For this he also needs armed combat on at least **average** level. For the manoeuvre he paid 2 points, because that's its cost in CP. If he wanted to buy this manoeuvre later, he would have to pay 20 proficiency points. Performing *balestra* will cost the player 2 CP and a bit of risk (defence of character will be lowered by 1 till next attack), but also inflict more damage with it, of course if the hit will be successful.

Manoeuvres for unarmed combat

Gerald, still not slowing his steps, quickly hit him, without swing, using his fist in studded glove. He hit in the mouth, directly into contorted lips. Cicada's lips bursted like squished cherries. The witcher hauled back slightly and hit again, in the same spot, this time with short swing, feeling like with the energy of the hit his own rage was dissipating. Cicada, spinning on one foot in the mud, the other in the air, spew blood and fell backward into the puddle of water, landing supine.

"A Shard of Ice"

[Those are big enough that we decided to go with a full-fledged tables]

Level of unarmed combat	Manoeuvre	Cost in CP	Defence	Additional effect
1	Block	0	0/0	None
	Punch	0	0/0	None
	Kick	0	0/0	None
2	Combination of hits	2	-1/0	+1 to result on single, pointed by player dice (including Fate Dice) after the hit roll is made
	Grapple	4	-2/0	Grabbing opponent (read page 78) and making it impossible for him to act. In first round grappled opponent is not receiving any damage. Any round after that - 2d3+St of attacker, on torso. To get free, grabbed must perform an opposed check of the grapple and their own <i>acrobatics</i> , <i>flexibility</i> or <i>unarmed combat</i> .
3	Incapacitating block	3	+1/0	Not a standard block (look above), but as form of attack. If the opponent is hit, damage is halved
4	Painful hit	5	-1/+2	+1 to dealt damage. Hitting vulnerable part of body will remove opponents from fight for d6 rounds, unless they pass <i>vigour</i> check with difficulty equal to damage dealt by this manoeuvre
	Incapacitating throw	3	-2/+1	Opponent is grabbed (read page 79) and both fighters are laying on the ground. To get free, grabbed must perform an opposed check of the incapacitating throw and their own <i>acrobatics</i> , <i>flexibility</i> or <i>unarmed combat</i> . Each round of this grapple will deal 2d3+St of damage.
	Destroying throw	4	-2/+1	+3 to inflicted damage. Opponent is thrown on the ground and laying.
	Killing blow	10	-3/+2	Instant death of opponent who didn't pass <i>vigour</i> check with difficulty equal to damage received from killing blow.
5	Taunting dodge	5	0/0	Performed instead of standard dodge and working as such, but check of <i>unarmed combat</i> is made instead. If it's successful, character will not only evade incoming blow, but also do it in such way to lampoon opponent and making him look like pathetic wimp who can't even hit anyone.
	Hit of vital point	11	-2/+2	Hitting vital point allows to - depending on need - blind, paralyse etc., without killing opponent.

Block: Covering and blocking out opponent's hits. It don't have to be declared - it's performed automatically every time. In fact it's nothing more than holding proper stance.

Punch, kick: Standard hits, that are numerous and common in brawls.

Combination of hits: Series of fast hits, treated as single manoeuvre. For example, a series of pelting blows: left, right hook.

Grapple: Catching opponents and putting them in hold, which allows to inflict additional damage later.

Incapacitating block: Block allowing not only to hold off the attack, but also inflicting some additional pain, by twisting captured arm or topping over.

Painful hit: Aimed hit performed in such way to inflict as much pain as possible. For example hitting base of the nose, solar plexus or crotch.

Incapacitating throw: Throw combined with hold, allowing to partially incapacitate opponent.

Destroying throw: Thrown made in such way to inflict as much damage as possible.

Killing blow: Blow made with intention of instantly killing your opponent - powerful punch in the larynx, nose, lower jaw etc.

Taunting dodge: Dodge made in such way to make your opponent look like clumsy weakling.

Hit of vital point: Blow aimed at chosen vital point of opponent's body, made with intention of blinding, paralysing etc. **[This one is vague - is it about permanently crippling or just doing it temporarily?]**

Manoeuvres for armed combat

She leapt, the skirt fluttered in the air and, veiled in its tracks, the sword flashed in a short, sparing cut. Geralt jumped away; the cloth didn't even brush him, and Renfri's blade slid over his diagonal parry. He attacked instinctively, spinning their blades, trying to knock her weapon aside. (...) She deflected his blade and slashed, aiming for his face. He (...) pirouetted away, dodging her dancing blade and jumping aside again. She fell on him (...) and slashed flatly from short range, spinning. Spinning with her he avoided the blow. She knew the trick and turned with him, (...) ran the edge across his chest. (...) He turned again, (...) deflected the blade flying toward his temple, made a swift feint and attacked. Renfri sprang away as if to strike from above as Geralt lunged and swiftly slashed her exposed thigh and groin from below with the very tip of his sword.

"The Lesser Evil"

[We know jack about English fencing terminology (Polish got rather unique set, courtesy of vivid fencing tradition in the past and Sapkowski likes to mix them with Italian terms to make lives of translators harder), so we will note each such name for someone to fix it with proper vocabulary whenever we aren't sure or haven't found anything more suitable. Those names will be put in green. Names without special marking are those that we managed to find in English translations of Witcher's saga or decipher from fencing glossary, so those stay as they are.]

Those manoeuvres are mostly meant to represent use of bladed weapons, such as swords, sabres, cutlasses etc. In case of weapons such as axes, maces or bludgeons, we talk only about normal hits and something resembling tempo, riposte and pirouette, and of course blocks working as **parry** **["parada" is Polish name for standard fencing block, without doing anything other than deflecting incoming attack]**. Shorter pole-arms, like glaives, halberds, ranseurs, spontoons or partisans can be used for all hits that are analogue to manoeuvres meant for bladed melee weapons. Longer pole-arms, so three- and five-meter long pikes, can only be used for thrusts (look below **[originally "above", but for our convenience it's "below", as we didn't divide the text with two tables]** at "Weapon and manoeuvres").

Level of armed combat	Manoeuvre	Cost in CP	Defence	Additional effect
1	Slash/thrust	0	0/0	None

	Parry	0	0/0	None
2	Feint	2	0/-1	None
	Balestra	2	-1/0	+4 to damage
	Patinando	1	0/0	+2 to damage
	Stopping charge*	2	-1/0	Successful manoeuvre means that character will deal damage with modifier equal to 4x St (and not standard 2x St) to charging enemies. Not only that, but charging lose their bonus from performing a charge (damage modifier will be standard St x2 for them).
	Riposte	3	-1/-2	+1 to all dices used for hit roll**.
3	Imbroccato	3		+3 to damage
	Thrust for uncovered***	7	0/0	Such hit deals twice more damage (result of damage roll is doubled, then all the modifiers are added). Depending on situation Storyteller may or may not allow free pick of attacked body part.
	Pirouette	2	-1/+1	+5 to damage
	Tempo	2	+2/0	None
4	Incartata	4	-1/0	Automatic hit on legs, +1 to damage. Opponent, who won't pass <i>acrobatics</i> check with difficulty equal to half or received damage will fall to the ground
5	King's thrust	10	-3/+2	Instant death of opponent who didn't pass <i>vigour</i> check with difficulty equal to half of received damage.
	Slash/thrust in neck	12	-2/+1	Death of opponents in d6 rounds when they don't pass <i>vigour</i> check with difficulty equal to half of received damage or won't be healed (magically or with <i>healing</i> - with mentioned difficulty of check).

* Stopper must use an action in preparation for the manoeuvre. Later, when enemy is close enough to attack, stopper is performing standard hit roll (it won't cost an action, but can be made only once). Successful check means that the manoeuvre was successful and charge was stopped.

** This bonus is cumulative with +1 to outcome from using additional CP, so it's worth to use more CP when performing riposte **[This move is a complete game-breaker with most of melee builds, as it can turn most of the outcomes into successes, thus having much greater chance to hit and score more successes than required = more damage]**

*** Opponent can't expect this attack, be surprised, asleep, unconscious etc.

Slash/thrust: Normal slash or thrust

Parry: Block of incoming attack. Everyone who is not trying to dodge the attack is automatically parrying, so in simple words - is trying to block other blades with own. It's performed every time, each round, as it's a stance taken during fencing.

Feint: Known as fake - pretending to go for one body part, but actually aiming for another.

Balestra: Jump forward and lunge.

Patinando: Fast step forward combined with simultaneous attack, usually thrust

Stopping charge: Defence against charges, usually those of cavalry. Weapon should be plugged into ground, usually leaning one foot on it. The pole-arm can be held with two hands or with one, while the other is holding weapon like sword, sabre or cutlass. Successful use of this action usually cause destruction of the pole-arm.

Riposte: Parry, which is instantly followed with counter-attack.

Imbroccato: Thrust under the blade or hilt of opponent's weapon

Thrust for uncovered: Surprise attack on vital point of opponent. While the name doesn't state that, this manoeuvre can be performed also with bladed and blunt weapons.

Pirouette: Attack performed from spin, thus more powerful than normal, but also exposing the attacker.

Tempo: Performing own attack during attack of opponent, instead of blocking it.

Incartata: Circular step back and thrust.

King's thrust: Thrust aimed directly into heart

Slash/thrust in neck: Attack aimed directly into throat.

[Standard box - mechanics. This box is relatively big, but there is no point to draw a table for it]

Weapon and manoeuvres

There are many types of melee weapons, often differ greatly from each other - swords and sabres are something completely different than five-meters long pikes or powerful bardiches. Each type of weapon is operated differently, some hits are easier to perform, other harder and other can't be made at all. There is not enough room for detailed analyze of all intricacies of fencing and we had to simplify this noble art for the needs of this game. But to remain at least slightly on side of realism, we present short collation of different types of weapons with manoeuvres that can't be made with them.

Type of weapon	Inaccessible manoeuvres	Other limitations
Short weapons (knives, daggers)	Balestra, patinando, king's thrust, slash/thrust in neck, pirouette, stopping charge, riposte.	None
Slashing-thrusting weapons (e.g. swords, sabres, rapiers)	Stopping charge	None
Thrusting weapons, one-handed (e.g. epee)	Slash, pirouette, stopping charge,	None
Slashing weapons, two-handed (e.g. two-handed swords).	Stopping charge	Can't be used while mounted or with shields
Blunt weapons, one- and two-handed (maces, bludgeons etc.)	Imbroccato, incartata, thrust, thrust in the neck, king's thrust, stopping charge, riposte	One-handed blunt weapons are useless for parry, so wise warrior use shield with them. Two-handed weapons can't be used with shields. Most of hits are thus made while standing behind someone. Two-handed weapons can't be used while mounted.
Slashing-thrusting pole-arms (e.g. halberds, bardiches, glaives)	Lack	They can't be used with shields or while mounted
Thrusting pole-arms (e.g. pikes long spears, spontoons, lances)	Slash, parry, pirouette	None (with exception of long, three or five-meters long infantry pikes, which can't be used with shields or while mounted)

Attention: Certain axes or even maces can be equipped with very tasteful spikes, allowing to perform manoeuvres based on thrusting. With Storytellers permission, characters armed with such weapons will be able to perform imbroccato, incartata, thrust, thrust in neck and king's thrust, but those manoeuvres will cost 2 CP more than usually.

[End of box]

[Standard box - mechanics]

Shooting manoeuvres

Fans of bows and crossbows surely noticed lack of combat manoeuvres for such weapons. Unfortunately we lacked space to write them here. They will show up in first expansion to "Witcher" game. [Advertising on its finest... - Zahi]

[End of box]

[Standard box - mechanics]

Combat: summary of rules

Before the engagement we determine initiative ($d6 + Pe$). When the results are identical, the succession is based on Agility - first characters with higher Ag. If this still doesn't provide a conclusion, such characters act simultaneously.

Clash, or round of fight

Everyone is performing each of the steps, one after another, based on initiative.

- 1) Declaration of action. It's worth to notice that each participant of combat decides what they want to do when their turn comes. This allows to react toward previous actions of allies and foes.
- 2) We perform actions: hit rolls, alternatively dodges, use of magic or performing any other action.
- 3) We perform damage rolls (if the attack was successful, the spell worked etc.)
- 4) We determine inflicted damage, taking armour into account.
- 5) We check the vitality of attacked.

[End of box]

As for now, this will be all. We know what you think now - "so much crunch for a game that insist that doesn't use crunch". But in incoming, massive chapter for Storytellers, the issue is addressed in countless ways, so don't panic. For now we made introduction, list of skills with their use, chapter about how different actions are performed and chapter about combat. Which left us with chapter about magic (the next one), chapter about storytelling, two chapters of fluff, monster's book and all kinds and sorts of tables about equipment, prices etc. We believe we will be able to pull the magic and storytelling chapter in incoming week and the rest of the book in another one. After that - expansions, but not in chronological order. Our aim is to put as much of mechanics as fast as possible, so we will go as first for the most mechanics-based expansion about Nilfgaard (new type of magic, numerous new manoeuvres, part about min-maxing, traits, perks etc.), then do the one about dryads (it's the shortest expansion, as sizable chunk of it was a feature about marketing of the system (which we won't bother to translate) and thus informations about dryads don't cover even half of it), then the one about spies, after which one about city of Novigrad, which will be followed with final expansion - a scenario pack (almost no mechanics in it). Which is out of publishing order, but who really cares about order, when you need mechanics and fluff.

We still didn't manage to collect articles from "Magia i Miecz" about Witcher, aside from description of Zerrikania (which will be useful for players aiming to play as action girls outside of ramification of Nordlings' sexism), so if anyone by any chance can provide them - we would be very glad.